



# AVENGED SEVENFOLD

## NIGHTMARE

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE



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# AVENGED SEVENFOLD NIGHTMARE

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Music transcriptions by Pete Billmann, Addi Booth,  
Aurelien Budynek and David Stocker

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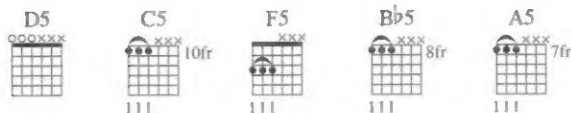
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# Nightmare

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately fast ♩ = 85

\*Gtr. I \*\*Drm

*mf*  
\*\*\*w/ delay

\*Synth. bells arr. for gtr.

\*\*Chord symbols reflect overall harmony.

\*\*\*Set for eighth-note regeneration w/ multiple repeats.

Bb G7/B

C A7/C#

Gtr. 1 tacet  
Dm Riff A

A7 End Riff A

Gtr. 2 (dist.)  
*f*  
w/ wah-wah

The musical score consists of two staves. The top staff is in treble clef and contains a melodic line with various accidentals (sharps, flats, naturals) and wavy lines indicating vibrato or distortion. The bottom staff shows fret numbers for each note: 7, 7, 10, 10, 9, 9, 8, 8, 10, 7, 7, 7, (7), 6, 9, 8, 10, 11.

**Riff A1** **End Riff A1**

Gtr. 3 (dist.)

*f*

5 5 6 7 7 6 6 5 5 8 5 7 5 (5) 2 4 7 5 8 6 9


**Riff A2** **End Riff A2**

Gtr. 4 (dist.)

*f*

5 5 6 7 7 6 6 5 5 | 8 5 2 5 5 4 7 5 7 8

Gtrs. 5 & 6 (dist.)



*f*  
P.M. -----

*f*  
P.M. -----

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

[illegible]

Dm Rhy. Fig. 1

A7

End Rhy. Fig. 1

P.M.

The musical score is written on a grand staff with five systems. The first system shows a treble clef with a Dm chord and a rhythmic figure consisting of a half note followed by a quarter note. The second system shows an A7 chord and a rhythmic figure consisting of a half note followed by a quarter note. The third system shows a P.M. (Piano Moderato) marking and a rhythmic figure consisting of a half note followed by a quarter note. The fourth and fifth systems show a rhythmic figure consisting of a half note followed by a quarter note. The score is written in a style that is common in jazz and popular music, with a focus on rhythm and harmony.

Gtr. 2

Gtr. 4

B $\flat$

G7/B

C

A7/C $\sharp$

Gtr. 2

Gtr. 3

Gtr. 4

Gtrs. 5 & 6

**Faster** ♩ = 128

Gir. 5 tacet

D5

Now — your night — mare comes — to life.

8va

Gr. 2

The musical notation for guitar 2 (Gr. 2) is on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, which is marked with a grace note (a small 'e' with a dot) and a slur. This is followed by a half note A4, also marked with a grace note and a slur. The second measure contains a quarter note Bb4, marked with a grace note and a slur, followed by a half note C5, also marked with a grace note and a slur. The third measure contains a quarter note D5, marked with a grace note and a slur, followed by a half note E5, also marked with a grace note and a slur. The fourth measure contains a quarter note F5, marked with a grace note and a slur, followed by a half note G5, also marked with a grace note and a slur. The piece ends with a double bar line.

8va

\*Gtrs.  
3 & 4

(e)

w/ bar  
Harm.

Pitch: D

\*Composite arrangement

\*\*Harmonic located approximately 1/4 the distance between the 3rd & 4th frets.

Gtr. 6

Riff B



P.M.

|                                 |                                 |                                 |
|---------------------------------|---------------------------------|---------------------------------|
|                                 |                                 |                                 |
|                                 |                                 |                                 |
|                                 |                                 |                                 |
| 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |

# Verse

Gtr. 2 tacet  
2nd time, Gtrs. 3 & 4: w/ Fills 1 & 2

Gtrs. 3 & 4 tacet

F5 D5

F5 D5

1. Dragged you down be - low, down to the Dev-il's show -  
2. Can't wake up in sweat 'cause it ain't o - ver yet..

Gtr. 2  
8va  
grad. release wah-wah off  
(20) (20)

Gtrs. 3 & 4  
8va  
Harm. w/ bar +3 1/2  
(3.25) (3.25) (3.25) (3.25)  
-1

Pitch: D

Gtr. 5  
Rhy. Fig. 2  
1/2 P.M. 1/2 P.M.  
3 12 12 3 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0

Gtr. 6  
End Riff B Rhy. Fig. 2  
1/2 P.M. 1/2 P.M.  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

## Fill 1

Gtr. 3  
8va  
(3.25) (3.25)  
-1

## Fill 2

Gtr. 4  
8va  
(3.25)  
-6



F5 D5 Ab5 G5 D5 Ab5 G5 D5 F5 D5

to be his guest for - ev - er. \_\_\_\_\_ Hate to twist your mind,  
 Still danc-ing with your de - mons. \_\_\_\_\_ Peace of mind is less than nev - er! \_\_\_\_\_  
 Vic - tim of your own cre - a - tion! \_\_\_\_\_ Be - yond the will to fight,

Gtrs. 5 & 6  
 End Rhy. Fig. 2

P.M. -----

F5 D5 F5 D5 Ab5 G5 D5 Ab5 G5 D5

but God ain't on your side. \_\_\_\_\_ And old ac - quaint - ance sev - ered. \_\_\_\_\_  
 where all that's wrong is right. \_\_\_\_\_ where hate don't need a rea - son. \_\_\_\_\_  
 Loath - ing self as - sas - si - na - tion! \_\_\_\_\_

F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5

Flesh is burn - ing, you can smell it in the air 'cause men like you have such an eas - y soul to  
 You've been lied to just to rape you of your site and now they have the nerve to tell you how to

Gtrs. 3 & 4  
 Riff C

5/12 11 10 8 12 5/12 11 10

Gtrs. 5 & 6  
 Rhy. Fig. 3

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Ab5 G5 D5 Ab5 G5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5

steal. \_\_\_\_\_ (Steal.) \_\_\_\_\_ So stand in line while they ink num - bers in your head. You're now a  
 feel. \_\_\_\_\_ (Feel.) \_\_\_\_\_ So se - dat - ed as they med - i - cate your brain, and while you

End Riff C

End Rhy. Fig. 3

P.M. -----

6 3 5 3 5 3 0 3 6 3 5 3 5 3 0 3



F5 D5 F5 D5 F5 D5 Ab5 G5 D5 Ab5 G5 D5 Ab5 G5 D5 Ab5 G5 D5

slave un - til the end of time and noth - ing stops the mad - ness turn - ing, haunt - ing, yearn - ing, pull the trig - ger! —  
 slow - ly go in - sane they tell ya, "giv - en with the best in - ten - tions, help you with your com - pli - ca - tions!" —

Gtrs. 5 & 6

(cont. in slashes)

6 3 5 3 5 3 0 3 6 3 5 3 5 3 0 3

## Chorus

\* D5 Rhy. Fig. 4 C5 F5 Bb5 End Rhy. Fig. 4

Gtrs. 5 & 6

You should have known — the price — of e - vil.  
 (You should have known, — ah. —

Gtrs. 3 & 4 Riffs D & D1

7 7 7 7 5 5 5 5 10 10 10 10 3 3 3 3  
 X X X X X X X X X X X X X X X X  
 5 5 5 5 3 3 3 3 8 8 8 8 1 1 1 1

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 5 & 6: w/ Rhy. Fig. 4 D5 C5 F5 Bb5 To Coda

And it hurts to know — that you be - long — here, — yeah. —  
 And it hurts to know — that you be - long — here. —

Gtr. 3 End Riff D

7 7 7 7 9 9 9 9 10 10 10 10 3 3 3 3  
 X X X X X X X X X X X X X X X X  
 5 5 5 5 7 7 7 7 8 8 8 8 1 1 1 1

Gtr. 4 End Riff D1

7 7 7 7 5 5 5 5 10 10 10 10 3 3 3 3  
 X X X X X X X X X X X X X X X X  
 5 5 5 5 3 3 3 3 8 8 8 8 1 1 1 1

1.

# Interlude

Gtr. 5 tacet  
Gtr. 6: w/ Riff B  
D5

A5

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs.  
5 & 6

Oo,  
Ah.)

ow.

It's your

fuck - in'

night

mare.

8va

Riff E

End Riff E

w/ bar  
Harm.

+1

3:25

3:25

Pitch: D

A

8va

Riff E1

End Riff E1

w/ bar  
Harm.

3:25

3:25

-5

Pitch: D

While — your

night

mare

comes — to

life.

8va

Gtr. 3

+3 1/2

(3:25)

(3:25)

(3:25)

(3:25)

-8

8va

Gtr. 4

(3:25)

(3:25)

(3:25)

Gtr. 5

-4 1/2

Gtrs. 3 & 4: w/ Riffs D & D1  
Gtrs. 5 & 6: w/ Rhy. Fig. 4 ( 2 times)

D5

C5

F5

Bb5

No one to call. No one to call, ah. ev - 'ry bod y to fear

D5

C5

F5

Bb5

Your trag - ic fate is look - in' so clear. Your trag - ic fate is look - in' so clear. yeah.

## Interlude

Gtrs. 3 & 4: w/ Riffs E & E1  
Gtrs. 5 & 6: w/ Rhy. Fig. 5

A5

N.C.

Oo, ow. It's your fuck - in' night - mare. ha, ha, ha, ha.

## Tempo I

D5  
Gtrs. 5 & 6

(cont. in notation)

Gtr. 8 (dist.)

Oo, ow. It's your fuck - in' night - mare. ha, ha, ha, ha.

Gtr. 4

Oo, ow. It's your fuck - in' night - mare. ha, ha, ha, ha.

Gtr. 7 (dist.)

Oo, ow. It's your fuck - in' night - mare. ha, ha, ha, ha.

Gtr. 3

Oo, ow. It's your fuck - in' night - mare. ha, ha, ha, ha.



Gtrs 3 & 4 tacet

Bb

G7/B

C

A7/C#

**Gtr. 8** *loco*

**Gtr. 7**

**Gtrs 5 & 6**

*let ring*

# **Guitar Solo**

**Tempo 2**

Gtrs 7 & 8 tacet

D5

F5

D5

**Gtr. 9 (dist.)**

*f*

*X*

**Gtrs 5 & 6** **Rhy. Fig. 6**

*P.M.*

F5

D5

F5

*P.M.*

*P.M.*

*1 2*



A/C#

Gtrs. 5 & 6: w/ Rhy. Fig. 6

D5 F5 D5 F5 D5 F5

Gtr. 3

8va

Gtr. 9

8va

loco

17 18 20 20

13 13 17 12 12 19

\*Pick sixteenth-note sextuplets

15 15 18 13 13 20

\*\*Pick sixteenth-note sextuplets

Gtrs. 5 & 6

End Rhy. Fig. 6

Gtr. 4

12 12 15 10 10 17

\*\*\*Pick sixteenth-note sextuplets

D5 F5 D5 F5 D5 F5

Gtr. 9 tacet

8va

loco

PM

10 10 17 8 13 13 8 7 5

8 7 8 7 9 10 9 10 9 10 9 10 10 10 13

12 12 18 10 13 13 10 9 6

9 9 15 7 10 10 7 6 3

0 3 0 3 5 6 5 6 5 6 5 6 7 6 5 10





## Bridge

Gtrs. 5 & 6, w/ Rhy. Fig. 7 (2 times)

Gtr 7 & 8 tacet

D5

Fight (Fight. not to fail, Fail. not to fail Fall. or you'll end up like the oth - ers.

Gtr 8

w/ bar

+5

Pitch: A

-2

Die, Die. die a - gain Die. drenched in sin, Sin.) with no re - spect for an - oth - er.

## Interlude

Bb5

Gtrs 5 &amp; 6: w/ Rhy Fig. 7

D5

Oh<sup>4</sup>[illegible][illegible]

Gtrs. 5 & 6

Gtr. 7

3/7 (7) 3/7

Gtrs 3 & 4 tacet

# Bridge

Gtrs. 5 & 6: w/ Rhy. Fig 7 (2 times)

D5

Down (Down feel the

w bar

+2

-2 1/2

+1 1/2

-1/2

-2 1/2

Gtr 7 & 8 tacet

fire. Fire. feel the hate. Hate. Your pain is what we de - sire

Lost, Lost hit the wall, Wall. watch you crawl, Crawl.) such a re - plac - a - ble li - ar

Half-time feel

Bb5

And I know you hear — their voic - es — (...call - ing from a - bove. \_

Rhy. Fig. 8

End Rhy. Fig. 8

Gtrs. 5 & 6

Gtrs. 5 & 6: w/ Rhy. Fig 8 (2 times)

Bb5

And I know they may — seem real... \_ ...these sig - nals of love. \_



Bb5

C5

But our life's made up of choic - es...  
...some with - out ap - peal.)

End half-time feel

Bb5

G/B

C5

A/C#

They took for grant - ed your soul, and it's ours now to steal.

Gtrs. 5 &amp; 6

Gtr 6: w/ Riff B  
D5

D.S. al Coda

as your night - mare comes to life

Gtr 3

Harm.  
w/ bar

Pitch D  
A

Harm.  
w/ bar

Pitch A  
E

# ♻ Coda

Half-time feel

D5 C5 F5 B♭5 End Rhy. Fig. 9

Gtrs. 5 & 6 Rhy. Fig. 9

Gtrs. 3 & 4

No one to call ——— ev-'ry-bod-y to fear  
(No one to call, ——— ah ———

End half-time feel

Gtrs. 5 & 6, w/ Rhy. Fig. 9 D5 C5 F5 B♭5

Your trag - ic fate ——— is look - ing so ——— clear, ——— yeah ———

Your trag - ic fate ——— is look - ing so ——— clear, ———

Gtr. 3

Gtr. 4

## Outro

Gtrs. 3 & 4, w/ Riffs E & E1  
Gtrs. 5 & 6, w/ Rhy. Fig. 5

A5 N.C. NC (Voc echos.) 12 sec

Oo, ow, ——— It's your fuck - in' night - mare ———

Ah ) ——— 12 sec.

# Welcome to the Family

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning  
(low to high) D-A-D-G-B-E

**Intro**  
Moderately ♩ = 95

N.C.      \*D5      A5      D5      A5      D5

(Drums)

1. Hey

Gtr 1 (dist.)

*f* P.M. -----| P.M. -----| P.M. -----|

TAB

0 0 0 0 3 7    0 0 0 3 6 7    0 0 0 0 0 3 5 3 2 3 2

\*Chord symbols reflect implied harmony

## Verse

2nd time, Voc., w/ Voc Fill 1  
2nd time, Gtrs 3 & 4 tacet

D5      A5      D5      A5      D5

kid!      Do I have your at - ten - tion?      I know the way - you've been liv - in'

2. Hey!      (Hey kid!)      I have to ques - tion,      what's with the vi - 'lent ag - gres - sion?

(Hey kid!)

Rhy. Fig. 1

\*\*Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 3 7    0 0 0 3 6 7    0 0 0 0 0 3 5 3 2 3 2

\*\*Gtr 2 (dist.), played *f*

Voc. Fill 1

fight



A5 D5 A5 F5 E5 A5

life so reck - less, trag - e - dy end - less. Wel - come to the fam - i - ly.  
De - tails blur - ry, lost him too ear - ly. Wel - come to the fam - i - ly.

End Rhy. Fig. 1

P.M. P.M. P.M.

0 0 0 0 3 8 7 0 0 0 3 6 7 0 0 0 0 3 2 (2) 7

Gtrs 1 & 2 w Rhy Fig. 1

D5 A5 D5 A5 D5

Hey! There's some - thing miss - ing. on - ly time will al - ter your vi - sion  
Hey! Why won't you lis - ten? Can't help the peo - ple you're miss - ing

A5 D5 A5 F5 E5 A5

Nev - er in ques - tion, le - thal in - jec - tion. Wel - come to the fam - i - ly.  
It's been done, a cas - ual - ty re - run. Wel - come to the fam - i - ly.

**Pre-Chorus**  
**Double-time feel**

Bb5 A5 D5

Not long a - go you'd find the an - swers were so crys - tal clear  
I'll try and help you with the things that can't be jus - ti - fied.

Gtr 4 (dist.)

*mf* P.M.

10 10 10 10 10 9 9 9 9 7 8 7 8 7 8 7 8

Gtr. 3 (dist.)

*mf* P.M.

7 7 7 7 7 6 6 7 9 3 5 3 5 3 5 3 5

Gtrs 1 & 2

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 5 3 2 3 2 3 2

Bb5 A5 D5

With - in a day — you found your - self liv - ing in con - stant fear. —  
I need to warn — you that there is no way to ra - tion - 'lize. —

P.M.-----

P.M.-----

P.M.-----

Bb5 A5 G5 F5 N.C.

Can you look at your-self — now? — Can you look at your-self? — } You can't win this  
So have you fig-ured it out — now? — So have you fig-ured it out? — }

# Chorus

D5

Bb5

F5

C/E

fight. And in a way — it seems — there's — no one — to call when — our —

9/10 9/10 12 10 15 15 13 15 14 14 15 14 12 12 14 12 14 12 14

7 7 9 10 11 11 10 8 10 10 12 10 9 9 10 9 10 9 10

\*Voc. tacet 3rd time.

D5

Bb5

F5

A/E

thoughts — are — so numb — and our feel — ings — un — sure. —

10 (10) 9/10 12 10 13/15 15 13 15 14 14 (14) 15 14 14 14 17 14 17 15 17 14

7 7 9 10 11 11 10 8 10 10 12 10 9 9 10 9 12 9 10

D5 Bb5 F5 C/E

We all have emp - ti - ness in - side, we all have an - swers to

10 (10) 9/10 12 10 13/15 15 13 15 14 14 15 14 12 12 14 12 14 12 14

7 (7) 5/7 9 10 11 11 10 8 10 10 12 10 9 9 10 9 10 9 10

0 0 0 0 0 3/8 8 8 8 8 8 8 3 3 3 3 3 3 2 2 2 2 2 2 2 2

## To Coda 1

D.S. al Coda 1  
End double-time feel

D5 Bb5 A5 G5 F5 N.C.

find, but you can't win this

10 (10) 9/10 12 10 13/15 15 13 15 14 14 14 14 16 12 13 17 15 15 15 13

9 7 (7) 5/7 9 10 11 11 10 8 10 17 12 14 14 14 15 15 13 18 17 14 17 15

0 0 0 0 0 3/8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7

# ⊕ Coda 1

End double-time feel

A5 G5 F5 N.C.

you can't win this

Ctr +

12 14 14 14 16 12 13 17 15 15 15 15 13

Ctr -

17 12 14 14 14 14 17 15 15 15 13 10 17

Gtr. 5 (dist)

*mf*  
grad. bend

3 4 1 1 2

Gtrs. 1 & 2

chord



## D5

N.C.

Gun - ning for you and all man - kind, I've lost my mind.


[illegible]

Gtr <sup>A</sup>

grad. bend  
let ring-----

10 13 10 13 10 13 10 13

Gtrs. 1 & 2



P.M.



**Guitar Solo**  
Double-time feel

Bb5

A5

D5

F5

E5

Eb5

Gtr. 5

w/ out slide

15 13 10 15 11 12 16 15 13 15 13 10 15 13 10 15 13 10 15 13 10 13 12 10 13 12 10 12 11 12 11 12

Gtr. 4

3 6 6 6 6 5 5 5 6 8 10 (10)

Gtr. 3

7 7 7 7 7 6 6 7 9 10 (10)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

8 8 8 8 8 8 7 7 7 7 7 8 8 8 8 8 8 8 8 8 3 3 3 2 2 2 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Bb5

A5

D5

F5

E5

Eb5

Gtr. 5

12 (12)

13 12 10 12 12 10 13 12 10 12 10 10 13 12 10 13 12 10 13 12 10 11 12 13

Gtr. 4

5 6 6 6 6 5 5 5 6 8 6 (6)

Gtr. 3

7 7 7 7 7 6 6 7 9 7 (7)

Bb5 A5 D5 F5 E5 Eb5

13 13 15 16 15 13 13 16 14 15 13 15 20 17 16 15 13 13 17 14 14 14 20 14 13 14 13 13 13 15 15 13 13

Bb5 A5 D5 F5 E5 Eb5

10/15 15 10 9 7 10 9 9 12 10 9 14 12 10 14 12 17 15 14 17 15 14 17 15 14 15 17 15 15

**B♭5** **A5** **B♭5**

Gtr. 5

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Gtrs. 3 & 4 *tacet*

**A5** **G5** **F5** **C/E**

Gtr. 5 *Sya*

Gtrs. 1 & 2





**C** **F** **B $\flat$**

cast \_\_\_\_\_ out \_\_\_\_\_ in a world you've nev - er known.

Cast \_\_\_\_\_ out, world un - known.

*loco*

Gtr 5

*8va*

13 15 (15) 13/18 17 13

**Riff A** **End Riff A**

Gtr 6

10 11 10 12 11 12 13 12 14 12 13 13 13 14 15 10 11 10 12 10 11

Gtrs. 1 & 2

## Gtr. 6: w/ Riff A

**C** **F** **B $\flat$**

Stand \_\_\_\_\_ down, \_\_\_\_\_ place your weap - ons by your side.

Stand \_\_\_\_\_ down, by your side.

*loco*

Gtr 5

*8va*

*fdhk*

13 15 (15) 13/18 17 13

Gtrs. 1 & 2

C                      Gtr 5 tacet                      F                      C, E                      Dm                      C

It's our \_\_\_\_\_ war, \_\_\_\_\_ in the end we'll sure - ly \_\_\_\_\_ lose but \_\_\_\_\_ that's al -

Our \_\_\_\_\_ war, \_\_\_\_\_ you'll \_\_\_\_\_ sure \_\_\_\_\_ ly \_\_\_\_\_ lose \_\_\_\_\_ to

*loco*

Gtr 5

10 15                      (15)

Gtr 6

10 11 10 12 10 11                      12 13 12 14 12 13                      13 13 14 14 12 13                      10 10 10 12 13 12

Gtrs. 1 & 2

Gtr 6 tacet

Bb5

A5

N.C.

right So, have you fig-ured it out now? So have you fig-ured it out? night.)

Gtrs 1 & 2

PM PM PM PM PM

1 1 3 1 1 3 1 1 3 1 1 3 0 0 0 0 0 0 2 2 2 2 2 2 2

## ⊕ Coda 2

End double-time feel

♩ = ♪

♩ = ♪

Bb5

A5

G5

F5

C E

find, but you can't win this

PM PM PM PM PM

10 9 10 13 15 17 12 14 14 14 18 15 15 15 17 15 17 13 15 14 15 14 15 12 13 12 14 12

7 5 7 7 15 12 9 10 9 11 9 15 10 11 12 12 13 10 10 10 12 10 8 9 10 9



D5

Eb5 Ab5

Deep in - side, where noth - ing's fine, I lost my mind.

*let ring*

13 16 13 13 16 13 13 16 13 16 13 16 13 13 16

10 13 10 13 10 13 13 10 13 10 13

D5

Eb5 Ab5

You're not in - vit - ed, so step a - side. I lost my ..

*let ring*

13 16 13 13 16 13 16 13 13 16 13 16 13 16 13 16

10 13 10 13 10 13 13 10 13 10 13 10 13 10 13



# Danger Line

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning.  
(low to high) D-A-D-G-B-E

## Intro

Fast  $\sigma = 91$

\*D5

Gtrs 1 & 2 (dist.)

mf  
P.M.

TAB

\*Chord symbols reflect implied harmony

P.M.

Gtr. 3 (dist.)

f

Gtr. 4 (dist.)

f

Gtrs. 1 & 2

P.M.

Key signature: one flat (B-flat).

Staff 1 (Melody):

Measure 1:  $\text{15}$   $\text{18 18 18 18}$   $\text{17 17 17}$   $\text{17}$   $\text{15}$   $\text{17}$   $\text{18}$

Measure 2:  $\text{18 18 18 18}$   $\text{15}$   $\text{20}$   $\text{18}$   $\text{17 15 13}$   $\text{17 15 14}$

Staff 2 (Melody):

Measure 1:  $\text{15}$   $\text{15 15 15 15}$   $\text{13 13 13}$   $\text{13}$   $\text{15}$   $\text{13}$   $\text{15}$

Measure 2:  $\text{15 15 15 15}$   $\text{15}$   $\text{15/17}$   $\text{15}$   $\text{18 17 15}$   $\text{18 15 14}$

Staff 3 (P.M. - Pedal Point):

Measure 1:  $\text{0}$   $\text{0 0 0 0}$   $\text{0 0 0}$   $\text{0}$   $\text{0}$   $\text{0}$   $\text{0 0 0}$

Measure 2:  $\text{0}$   $\text{0 0 0 0}$   $\text{0 0 0}$   $\text{0}$   $\text{0}$   $\text{0}$   $\text{0 0 0}$

## Double-time feel

Gtrs 3 &amp; 4 tacet

Staff 1 (Gtr 5 - Dist):

Measure 1:  $\text{18/15}$   $\text{18/14}$   $\text{13}$   $\text{17}$   $\text{15}$   $\text{14 15 14}$   $\text{13}$   $\text{(13) 9/16}$   $\text{17}$   $\text{17}$   $\text{19}$

Staff 2 (Gtr 3 - Fret):

Measure 1:  $\text{15}$   $\text{(15)}$

Staff 3 (Gtr 4 - Fret):

Measure 1:  $\text{15}$   $\text{(15)}$

## Rhy. Fig. 1

Gtrs 1 &amp; 2

Staff 1 (Rhythm):

Measure 1:  $\text{0}$   $\text{0 0 0 0}$   $\text{0 0 0}$   $\text{0}$   $\text{0}$   $\text{0}$   $\text{0 0 0}$

Measure 2:  $\text{0}$   $\text{0 0 0 0}$   $\text{0 0 0}$   $\text{0}$   $\text{0}$   $\text{0}$   $\text{0 0 0}$

G5 Eb5

Gtr 5

15 (15) 15 18 17 15 15 15 16 17 15 18

Gtrs. 1 & 2

End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy Fig 1

Gtr 5 tacet

D5

Riff A

Sua

E G#

Gtr. 6 (dist.)

*mf*

17 13 17 13 17 13 17 13 22 17 22 17 22 17 22 17 19 16 19 16 19 16 19 16 24 19 24 19 24 19 24 19

Riff A I

Sua

Gtr. 7 (dist.)

13 10 13 10 13 10 13 10 17 13 17 13 17 13 17 13 16 12 16 12 16 12 16 12 19 16 19 16 19 16 19 16

Gtr 4

13 17 17 17 15 15 15 13 15 17 16 19 19 19 16 16 16 17 16 19

Gtr. 3

15 18 18 18 17 17 17 15 17 18 17 16 16 16 17 17 17 15 17 16

G5

Eb5

End Riff A

N/A

22 18 20 22 18 20 22 18 20 22 18 20 20 15 15 20 15 20 15 20 15 15 18 15 16 18 15 16 18 15 16 18 15 16 23 18 20 23 18 20 23 18 20 23 18 20

End Riff A1

N/A

18 15 15 18 15 15 18 15 15 18 15 15 22 18 20 22 18 20 22 18 20 22 18 20 15 11 11 15 11 11 15 11 11 15 11 11 18 15 16 18 15 16 18 15 16 18 15 16

N/A

18 22 22 22 20 20 20 18 20 22 18 18 20 22 15 15 17 18

N/A

15 18 18 18 17 17 17 15 17 18 15 15 17 18 16 16 18 15

Gtrs. 3, 4, 6 &amp; 7 tacet

D5

C5

Ab5

G5

F5

G5

Gtr 1

3 5 5 3 3 -6 6 5 5 3 5



G5 Bb5 G5 Bb5 G5 Bb5 G5 Bb5 G5

I may be star - ing down - a le - tal sight...  
They may take me but nev - er take us all,

P.M.

5 5 8 5 5 5 5 5 5 5 5 5 8 5 5 5 5 5 5 5 5 5 8 5 5 5 5 5 5 5 8 5

Gtrs 1 & 2 tacet  
2nd time, Gtrs 3 & 4 w/ Fills 1 & 1A  
N.C.

to die. I'll crawl.

Gtr. 3

17 12 14 12 6 5 9 10 9 13 14 23 22 <22>

Gtr. 4

17 14 14 14 7 7 10 10 10 14 14 19 18 <18>

Fill 1  
Gtr 3

15 14 15 14 15 14 15 15 17 14 18 17 18 17 18 17 <17>

Fill 1A  
Gtr 4

12 11 12 10 12 10 12 10 11 10 11 14 15 14 14 15 14 <14>



Chorus  
Double-time feel  
D5

G5

Nothing shocks you like a bullet hole

Riff B

Gtr 3

15 (15) 18 17 17 15 17 18 15 (15) 18 17 17 15 17 18

Riff B1

Gtr 4

18 (18) 14 12 12 10 12 14 11 (11) 15 13 13 15 13 15

Rhy. Fig. 2

Gtrs 1 & 2

Leaving my fear on the danger line

D5

Leaving my fear on the danger line

loco

12 14 15 13 15 17 17 15 13 16 17 13 15 14 15 17

End Riff B

15 13 15 12 13 15 15 13 12 10 10 12 13 10 10 12 12

End Riff B1

End Rhy. Fig. 2



# Bridge

Gtrs 3 & 4 facet

B $\flat$ 5

F5

So think of the times, the

(Ah.)

15

(15)

15

(15)

C/E

D5

time we spent laugh - ing a - way

Oh

Contr 5

Gtrs & 2

Bb5

F5

So think of the times at home.

Times at

15 15 15 15 15 15 14 14 10 10 10 10 10 10 14 14  
13 13 13 13 13 13 12 12 8 8 8 8 8 8 12 12

A5

home, life with out a care )

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr 5 tacet  
Bb5

Now I find \_\_\_\_\_ my - self \_\_\_\_\_ in my \_\_\_\_\_ own blood, \_

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.---|

F5

the

(Nev - er thought \_\_\_\_\_ I'd lie \_\_\_\_\_ in my \_\_\_\_\_ own blood, \_

8va

Gtr. 4

20 19 17 18 17 18 20 22 20 17 18 17 19 20 20 19 17 18 17 18 20 22 20 17 18 17 19 20

Gtr. 3

15 15 14 13 13 14 17 18 17 13 13 14 15 15 15 15 14 13 13 14 17 18 17 13 13 14 15 15

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.---|

C/E

D5

dam - age done is far be yond re - pair

Ah

loco

19 (19) 17 15 19 19 18 20 17 20 18 18 19 19 17 15 17

15 (15) 19 17 15 19 19 17 18 17 19 19 19 19 15 18

PM PM PM PM PM PM PM P.M. P.M. PM

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

Bb5

I nev - er put my faith in up a - bove,

19 15 19 19 18 20 17 20 18 18 19 19 15 15 (15)

19 15 17 19 17 18 17 19 17 17 15 17 (17)

P.M. P.M. P.M. PM PM PM P.M. P.M. P.M.

0 0

F5

but

Nev - er had \_\_\_\_\_ much faith \_\_\_\_\_ in up \_\_\_\_\_ a - bove

*8va*

PM

A5

now \_\_\_\_\_ I'm

*loca*

11

14

(14)

PM

hop - ing — some - one's there. — I

hop - ing — some - one's there.)

(11) (11) 19

19 (19) (19) 23

P.M.----- P.M.----- P.M.---

## Bridge

Slower ♩ = 91

Gtrs. 1 - 4 tacet

Bb

F

Bb/F

C/E

nev-er meant\_ to leave\_ this world\_ a - lone. — I nev-er meant\_ to hurt\_ the ones\_ who care. —

\*Gtr. 8 Rhy. Fig. 3

*mf*

\*Piano arr. for gtr



Dm B $\flat$  F

And all this time \_ I thought \_ we'd just \_ grow old. You know, \_

A Asus4 A+ A B $\flat$

no one said it's fair. \_ Tell my ba - by girl that it's al -

End Rhy. Fig. 3

F B $\flat$ /F C/E Dm

right, I've sung my last song \_ to day \_ Re - mind the

B $\flat$  F A

Lord to leave His light \_ on for me \_ I'm free. \_

# Outro-Guitar Solo

**\*Bb** **F** **Bb/F** **C** **Dm**

Gtr 5

Rhy. Fig. 4

Gtr 8

\*Chord symbols reflect overall harmony

**Bb** **F** **A** **A7** **A+** **A**

*8va*

End Rhy. Fig. 4

Gtr 8 w/ Rhy Fig 4

**Bb** **F** **Bb/F** **C** **Dm**

*loco*

Gtr 5

B $\flat$  F A A7 A+ A

Gtr 5

Gtr 6

### Outro

Gtr. 8: w/ Rhy. Fig 3 (till fade)  
B $\flat$

Gtrs. 5 & 6 tacet  
F

B $\flat$ /F C/E

Dm

Whistled

8va

20

20

1/2

17

B $\flat$  F A Asus4 A+ A

Begin fade

Fade out

(Snare drum & piano) 8

Whistled: -----

# Buried Alive

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## Intro

Moderately fast ♩ = 138

\*Am Em

Gtr. 1 (clean)

*mp*  
w/ fingers  
let ring throughout

TAB

\*Chord symbols reflect implied harmony

Dm(add9) Am

Em

Dm(add9) E5 F E

\*Am G/B C Dm

5/10 8 10 11/7 5 7 5 7 5 5/10 8 10 11/7 5 7 5

\*Chord symbols reflect overall harmony

Am G/B D C

7/10 8 10 11/7 5 7 5 7 5 7 8 10 5 5 5 5

2. D C Am G Fmaj7

7 8 7 5 5 5 5 3/5 4 5 5 2 (2)/5

G Am G Fmaj7

Gtr 2 (clean) *mp* H H

12(24)

H H. -----  
let ring -----

12(24) 10(22)

Gtr 1

(5) (5) 2/5 4 5 5 2

# Half-time feel

Gtr 2 tacet

Am

G/B

C

Fsus2

E

Gtr. 3 (dist.)

*f*

Gtr 4 (dist.)

*f*

Riff A

Gtr. 1

End Riff A

Gtr 1 w/ Riff A (3 times)

Am

G/B

C

Fsus2

E

Gtr. 3

Gtr. 4

Am G B C F#sus2 E

13 13 13 12 13 12 12 13 12 13 14/17 15 13 12 (12) 9/13 15 13 12 9

10 10 12 10 12 13 13 12 10 12 13 12 10 (10) \ 8 9/12 13 12 10 7 (7)

Am G/B C F#sus2 E

10/13 13 13 12 13 12 12 13 12 13 14/19 17 19 16 1/2 (16) 17 16 14 17 15 14

4/10 10 12 10 12 13 13 12 10 12 13 (13) \ 15 (15) \ 13 15 (15) 15/17 15 13 16 14 13

# Verse

Gtr 1: w/ Riff A (3 times)

Gtrs 3 & 4: tacet

Am G/B C F#sus2 E

1. Take the time just to lis - ten when the voic - es scream - ing are much too loud. ground.

walked the fields through the fi - re tak - ing steps un - til I found sol - id ground.

14/17 (17)

14 (14)

Am G/B C F#sus2 E

Take a look in the dis - tance, try and see it all.  
 Fol - lowed dreams reach - ing high - er, could-n't sur - vive the fall

Am G/B C F#sus2 E

Chanc - es are that ya might find that we share a com - mon dis - com - fort now.  
 Much has changed since the last time and I feel a lit - tle less cer - tain now.

Am G/B C F#sus2

I feel I'm walk - ing a fine line, tell me on - ly if it's real.  
 Ya know I jumped at the first sign, tell me on - ly if it's real.

Gtr. 1

0 2 1 2 0 1 0 1 0 3 0 2 3 0 1 0 1 1 0

To Coda 1

Pre-Chorus

E Dm C

Still I'm on my way.

Gtr. 3

pp mf 18 17 (17)

Gtr. 4

pp mf 15 (15) 13

\*\*Vol swell

Gtr. 1

Riff B 0 2 3 2 1 3 2 0 3 0 1 0 3



G

(On and on it goes.)

Dm

Va - cant

15 (15) 12 13 (13) 15 (15) 17 18

12 (12) 8 (8) 10 12 13 (13) 15 (15)

2 0 3 0 3 0 0 0 0 3 0 0 0 0 2 3 2 1 3 2

C

G

E

hope to take

Va

fdbk

Rib

fdbk

End Riff B

17 (17) 20 20 16/21 (21)

13 12 (12) 17 (17)

3 0 3 0 0 1 0 0 0 3 0 3 0 0 2 1 0 1 0 1 1

**Chorus**  
Gtr 1 tacet  
A5

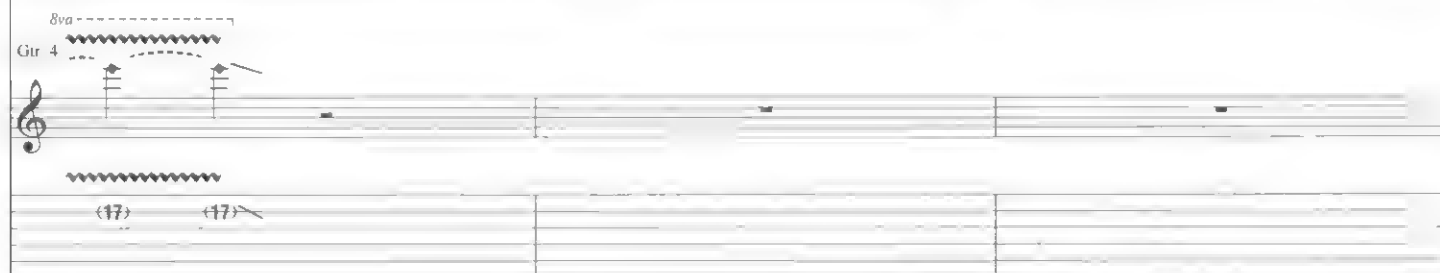
E5

Gtrs 3 & 4 tacet  
F5

E/G#

Am

B°



E5 D5 F5 E5 A5 E5 F5

Grim as ev - er. Hold \_\_\_\_\_ on to faith as I \_\_\_\_\_ dig an

\*Gtrs 5 & 6

P.M. - - P.M. - - P.M. - - P.M. - -

\*Composite arrangement

E/G# Am B° A5 E5 F5 E/G# Am B°

oth - er grave. Mean - while the mice en - dure \_ the wheel, \_\_\_\_\_

Gtr. 5

Gtr. 6

P.M.

To Coda 2

E5 D5 F5 E5

real as ev - er. And it seems I've been bur - ied a - live. \_

Rhy. Fig. 1

Gtrs. 5 & 6

End Rhy. Fig. 1

P.M. - - P.M. - - P.M. - - P.M. - - (cont. in slashes)

# Interlude

Gtr. 1: w/ Riff A (2 times)

A5

Gtrs. 5 & 6 tacet

C

Fsus2

E

Gtrs.  
5 & 6

The Interlude section consists of three guitar parts. Gtr. 1 plays a riff of two A5 notes. Gtrs. 5 and 6 are tacet. Gtr. 3 and Gtr. 4 play a melodic line with various fret numbers and musical notations. The fret numbers for Gtr. 3 are 13, 13-13, 15, 13-8, 8, 8-10, 10-10, 5, 5-9, and (9). The fret numbers for Gtr. 4 are 10, 10-10, 12, 8-5, 5-5, 5, 6, 6-6, 1, and 1-5.

*D.S. al Coda I*

The D.S. al Coda I section consists of three guitar parts. Gtr. 1 plays a riff of two A5 notes. Gtrs. 5 and 6 are tacet. Gtr. 3 and Gtr. 4 play a melodic line with various fret numbers and musical notations. The fret numbers for Gtr. 3 are 8-13, 13-13, 15, 13-8, 8, 8-10, 10-12, 13, 13, 12-12, 12-13, and 15. The fret numbers for Gtr. 4 are 7-10, 10-10, 12, 8-5, 5-5, 5, 6, 6-8, 10, 9-9, 9-10, and 12.

# ⊕ Coda 1

## Pre-Chorus

Gtr 1: w/ Riff B

Dm

C

G

Mem - 'ries seem — to fade. — (On and on — it goes.) —

Gtr 3

*mf*

(10) 17 (17) 15 (15) 12 10 (13) 15 (15) 17

Gtr 4

*mf*

(15) (15) 13 12 (12) 8 (8) 10 (10) 12 13

*D.S.S. al Coda 2*

Dm

C

G

E

Wash — my view — a way —

*Sua*

*fdbk*

18 17 20 21 (21)

*Sua*

*fdbk*

15 (15) 13 12 (12) 17 (17)

# Coda 2

E5

D5

F5

E5

And I'm chained like a slave,

PM 4 PM 4 PM 4 PM 4

9 7 10 9 5 5 5 8 8 8 7 7 7 7 7

End half-time feel

Gtrs. 5 & 6 w/ Rhy. Fig. 1

D5

F5

E5

trapped in the dark. Slammed all the locks, death calls my name and it seems I've been bur-ied a - live.

## Interlude

A5

G/B

C5

D5

G5

Gtr. 3

13 13 15 17 (17) 13 13 (13) 8 (8) 15 15 10 10 (10) 8 (8) 12 12 12 13 15

Gtr. 4

10 10 12 13 (13) 8 8 (8) 5 (5) 10 10 6 6 5 8 8 8 10 12

Rhy. Fig. 2

Gtrs 5 & 6

P.M. 4 P.M. 4 P.M. P.M. 4 P.M. 4 P.M. 4 P.M. 4

7 7 7 7 7 7 10 10 10 10 10 10 (10) 12 12 12 12 12 12 12 5 5 5 5 5 7

5 5 5 5 5 5 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 3 3 3 3 3 5 7

A5

G/B

C5

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains a corresponding line. Below the staves is a guitar tablature staff with numbers 13, 13, 13, 15, 17, 17, 13, 13, 13, (13), 8, (8). The second system continues the melody and includes a 'PM' (Palm Mute) marking. The third system shows a more complex rhythmic pattern with 'PM' markings and a final measure with a double bar line and a repeat sign.

D5

E5

D5

F5

E5

Second system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains a corresponding line. Below the staves is a guitar tablature staff with numbers 15, 10, 10, (10), 15, 12, 12, 12, 13, 15, X. The third system continues the melody and includes a 'PM' (Palm Mute) marking. The fourth system shows a more complex rhythmic pattern with 'PM' markings and a final measure with a double bar line and a repeat sign.

End Rhy. Fig. 2

A5

G/B

C5

Nea

Gtr 3

Gtr 4

D5

G5

Nea

A5

G B

C5

Nea



D5

E5

D5

F5

E5

S a

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has a melodic line with many slurs and ties. The bottom staff has a bass line with many slurs and ties. The key signature has one sharp (F#). The time signature is 4/4. The music is divided into two measures. The first measure ends with a double bar line. The second measure continues the melody and bass line. The bottom staff has a '6' written below it at the end of the second measure.

Gtrs. 3 &amp; 4 tacet

A5

E5

F5

G#5

8va

Gtr. 3

Staff for Gtr. 3. The staff is in treble clef. The music is divided into two measures. The first measure has a melodic line with a slur and a tie. The second measure has a melodic line with a slur and a tie. The key signature has one sharp (F#). The time signature is 4/4. The music is divided into two measures. The first measure ends with a double bar line. The second measure continues the melody. The bottom staff has a '1/2' written below it at the end of the second measure.

8va

Gtr. 4

Staff for Gtr. 4. The staff is in treble clef. The music is divided into two measures. The first measure has a melodic line with a slur and a tie. The second measure has a melodic line with a slur and a tie. The key signature has one sharp (F#). The time signature is 4/4. The music is divided into two measures. The first measure ends with a double bar line. The second measure continues the melody. The bottom staff has a '1/2' written below it at the end of the second measure.

8va

Gtr. 7 (dist.)

Staff for Gtr. 7 (dist.). The staff is in treble clef. The music is divided into two measures. The first measure has a melodic line with a slur and a tie. The second measure has a melodic line with a slur and a tie. The key signature has one sharp (F#). The time signature is 4/4. The music is divided into two measures. The first measure ends with a double bar line. The second measure continues the melody. The bottom staff has a '1/2' written below it at the end of the second measure.

Rhy. Fig. 3

Gtrs. 5 &amp; 6

Staff for Gtrs. 5 & 6. The staff is in treble clef. The music is divided into two measures. The first measure has a melodic line with a slur and a tie. The second measure has a melodic line with a slur and a tie. The key signature has one sharp (F#). The time signature is 4/4. The music is divided into two measures. The first measure ends with a double bar line. The second measure continues the melody. The bottom staff has a '1/2' written below it at the end of the second measure.

A5 E5 F5 G#5

8va

Gtr. 7

Gtrs. 5 & 6

End Rhy. Fig. 3

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Gtrs. 5 & 6 w/ Rhy. Fig. 3

A5 E5 F5 G#5

8va

Gtr. 7

A5 E5 F5 G#5

8va

Am loco G#

Gtr. 7

Gtrs. 5 & 6

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

C5 G

D F#

8va -

loco

15 (15) 14 17 15 16 17 14 15 17 19 (19) 1/2 (19) 17 20 1/2 (20) 19 17 20

P.M. P.M. P.M.

3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5

Dm/F

E5

D5

F5

E5

8va -

loco

19 17 17 19 17 (17) 16 17 14 15 16 17 17 13 14 15 12 15 14 13 12 13 12 15 15 14 15 13 14 16 17 18

V V V V

P.M. P.M. P.M. P.M.

5 5 5 7 8 8 10 10 7 7 5 5

Gtr. 7 tacet

A5

8va -

grad bend

1/2

21 (21) (21)

\*G# bent by pulling 2nd string downward, resulting in incidental fretting of C# on 1st string.

7 7 5

E5  
Rhy. Fig. 4

Ctrs. 5 & 6

The musical notation for the 'Piano' section is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'P M -- | P M | P.M. | P.M. -- | P.M. -- | P.M. | P.M. -- | P.M. -- | P.M. | P.M. -- | P M -- | P M' are written below the staff, aligned with the notes. The notation is in a simple, folk-like style.

## Gtr 5

G                      F#                      F

End Rhy. Fig. 5

## Gtr 6

End Rhy. Fig. 5A

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

PM 4 PM 4 PM

## Gtrs 5 &amp; 6: w/ Rhy Figs. 5 &amp; 5A (2 times)

ES

G                      F#                      F

Take you down now, burn it all out. Throw you all a-round, get your fuck-in' hands off me.  
While it seems sick, so-ber up quick. Psy-cho lu-na-tic crush-ing you with hands ot fate.

E5

G F# F

What's it feel like? Took the wrong route, watch it fall a - part. Now you're knock - in' at the \_\_\_\_ wrong  
Shame to find out when it's too late But you're all the same, trapped in - side, in - fer - no \_\_\_\_ a -

E/G# Am B° Am B° C E/G# Am B°

gate! For you to pay the toll, a price for you a - lone. The on - ly deal you'll find,  
waits. E - vil thoughts can hide, I'll help re - lease the mund. I'll peel a - way the skin,

Gtr 5

Gtr 6

# Guitar Solo

Gtrs. 5 & 6 w/ Rhy. Fig. 4 (2 times)

E5

Staff 1: Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 2: Gtr. 7. Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 3: Bass clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 1: Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 2: Gtr. 7. Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 3: Bass clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 1: Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 2: Gtr. 7. Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 3: Bass clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 1: Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 2: Gtr. 7. Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 3: Bass clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 1: Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 2: Gtr. 7. Treble clef, E5 note, followed by a series of eighth notes and a final E5 note.

Staff 3: Bass clef, E5 note, followed by a series of eighth notes and a final E5 note.

# Outro

E5

G5

F#5

F5

Gtrs 3 & 4 tacet  
E5



This is now your life.

8va -

Gtr. 4



(17) (17)

Gtr. 3



(19) (19)

Rhy. Fig. 6

End Rhy. Fig. 6

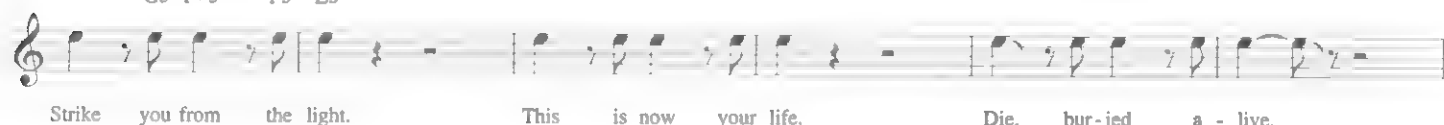


Gtrs. 5 & 6: w/ Rhy. Fig. 6 (3 times)

G5 F#5 F5 E5

G5 F#5 F5 E5

G5 F#5 F5 E5



Strike you from the light.

This is now your life.

Die, buried a - live. \_\_\_

G5 F#5

F5 E5



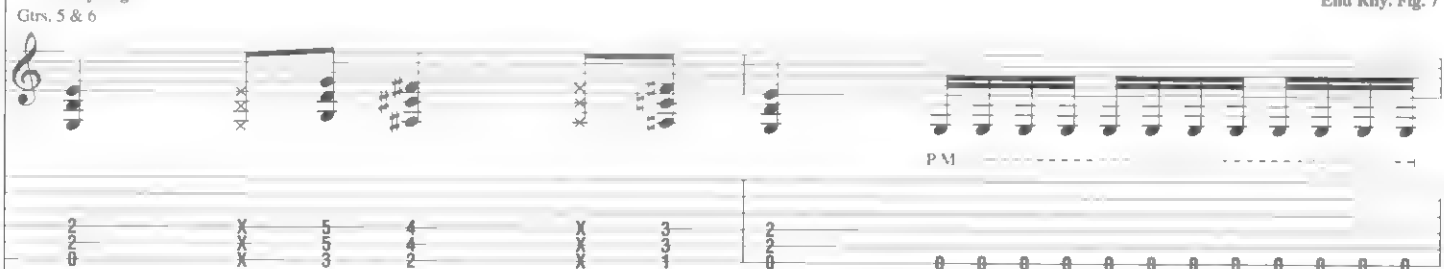
This is now

your life

(What's it feel like? \_\_\_)

Rhy. Fig. 7

End Rhy. Fig. 7



Riff C

End Riff C



3

7

6

5

3

Gtr. 3, w/ Riff C (2 times)  
Gtrs. 5 & 6, w/ Rhy Fig. 7 (3 1/2 times)

E5 G5 F#5 F5 E5 G5 F#5 F5 E5

Strike you from the light. This is now your life.

Let me take in your soul. What's it feel like?

G5 F#5 F5 E5 G5 F#5 F5

Die, buried alive. This is now your

Let me take in your soul.)

Gtr 3

3 7 6 5 3

3 7 6 5

E5 G5 F#5 F5 E5 N.C.

life. Die, buried alive.

P.M.

Gtrs. 5 & 6

3 7 6 5 3

3 7 6 5



# Natural Born Killer

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Fast ♩ = 184

\*D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Gtr. 1 (dist.)

Gtr. 2 (dist.)

\*Chord symbols reflect implied harmony

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
D5

C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Gtr. 2

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

P.M.

### Double-time feel

Gtrs. 1 & 2, w/ Rhy. Fig. 1 (4 times)

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5 D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Eb5

Gtrs. 1 & 2

Gtr. 3 (dist.)

*mf*

15 13 11 15 13 11 18 16 15 13 13 11 15 13 11 15 13 11 11 15 13 11 13 12 13 15 16 13 15 16 15 11 13 15 16

### End double-time feel

Gtrs. 1 & 2

Gtr. 3 (dist.)

*mf*

15 13 11 15 13 12 18 16 14 12 11 13 11 15 13 11 15 11 13 15 15 13 11 13 12 12

Gtr 3 tacet

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs 1 & 2

P.M.



— You wan - na cry a - bout — it? — It's mak - ing me con - sid - er that I  
 — And when you ask a - bout — it, — you can rest as - sured I'll give you

Gtrs. 1 &amp; 2: w/ Rhy Fig 2

D5

F5 D5

G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

lost my — my — mind. — The way I see you must be blind. —  
 my best — side. — Seems we all have friends to find. —

## Pre-Chorus

Bbsus2

Gsus2

Gtr 4 (clean) *mp*  
 — So this is — the world you — left — be — hind? —  
 — So this is — the hate I've — been — born — to? —

Gtrs. 1 &amp; 2

10 8 8 10 8 8 7 5 5 7 5 5

Bbsus2

Gtr. 4 tacet

C5

A/C#

— This is — the guilt that — con - sumes you? — So  
 — Full are — the tales of — the un - true. —

Gtrs 5 &amp; 6 (dist)

*mf*  
 P.S

Gtrs. 1 &amp; 2

(cont. in slashes)  
 10 8 8 10 8 8 10 10 12 11



Eb5<sup>xm</sup>

Drum notation: Eb5<sup>xm</sup>

Gtr 5 & 6: Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

Bass line: Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

## Interlude

D.S. al Coda

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 2 (2 times)

Gtrs. 5 &amp; 6: tacet

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Drum notation: D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Gtr 5 & 6: Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

## Coda

Eb5<sup>xm</sup>

(cont. in notation)

Drum notation: Eb5<sup>xm</sup>

Gtr 5 & 6: Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

## Guitar Solo

Gtrs. 5 &amp; 6: tacet

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

Drum notation: G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

Gtr. 7 (dist.): Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

Drum notation: G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

Gtr. 8 (dist.): Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

Rhy. Fig. 5

End Rhy. Fig. 5

Drum notation: Rhy. Fig. 5

Gtrs. 1 & 2: Treble clef, key signature of two flats. Rhythm: quarter notes, eighth notes, and sixteenth notes. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

Gtrs. 1 & 2: w/ Rhy Fig. 5 (3 times)

Gtr 7

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

Gtr 8

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

*lento*

# Bridge

Gtrs. 1 & 2: w/ Rhy Fig 5 (3 1/2 times)

G5

D5

Eb5

D5

Gtrs. 7 & 8 tacet

Eb5

D5

C5

Bb5

A5

And I'm wait - in' wait in' for the days to

8va

20

15

G5

D5

Eb5

D5

Eb5

D5

C5

Bb5

A5

slow - ly pass me by (And all the prom - is - es I'll

G5

D5

Eb5

D5

Eb5

D5

find.) No hes - i - tat - ing, you pull the trig -

Gtr 8

3 7 7 3 5 5 3

Gtr 7

5 8 8 0 1 1 0



C5      Bb5      A5      G5      D5      Eb5      D5

ger, now your sto - ry's left be hind

6 5 3 8 8 3 5 5 3

3 1 0 5 5 0 1 1 0

8

(I know you wan - na see me fry.)

Gtr 8

5 5 3 6 5 3 10 10 10 10 10 10

Gtr 7

1 1 0 3 1 0 6 6 6 6 6 6

Gtrs 1 & 2

PM 4 PM

13 13 13 13 13 12 10 10 10 10 8 7 13 13 13 13 13 13 13 13 13 13

Like my — soul, — you won't sur - vive. —

Gtr 9 (dist.)

*f*  
Harm.  
w bar

Gtr 8

Gtr 7

Gtrs 1 & 2

PM

## Guitar Solo

Gtrs 1 &amp; 2: w/ Rhy Fig 2 (2 times)

Gtrs. 7 &amp; 8: tacet

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

*loco*

Gtr. 9

F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Eb5

Gtrs. 1 & 2, w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Gtr. 9 tacet

B<sub>D</sub>sus2 type2

Rhy. Fig. 6

G5

End Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 10 (dist.)

f

Gtr. 5

Riff B

End Riff B

Gtr. 6

Riff B1

End Riff B1



Csus2

A/C#

yeah.)

So

Gtr 10

12 14 15 12 14 15 14 12 15 12 14 15 13 15 12 13 15 13 12 15 13 12 15 13 12 12 13 15 12 13 12 15 12 13 15

Gtr 9

8 10 7 9 10 8 10 9 7 9 11 12 10 11 13 10 12 10 13 11 10 12 11 10 12 10 12 10 11 13 15 13 11 13 15 17

Gtr 5

14 (14) 11

Gtr. 6

10 (10) 7

# Chorus

## Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gtrs. 5 & 6: w/ Riffs A & A1 (7 times)

Gtrs 9 & 10 tacet

D5 A5 Bb5 G5

die a lone This is the

Gtr 10

15 (15)

Gtr 9

17 (17)

D5 A5 Bb5 G5

one thing that I won't do So

D5 A5 Bb5 G5

say your prayers 'cause I ain't

D5 A5 Bb5 G5

leav - ing here with - out you. To

D5 A5 Bb5 G5

die un - known would crush the

Rhy. Fig. 7

End Rhy. Fig. 7

Gtrs 1 & 2



# So Far Away

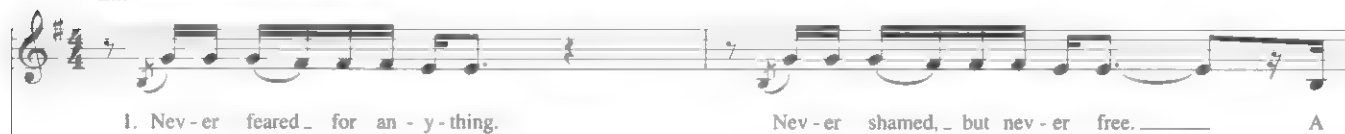
Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



## Verse

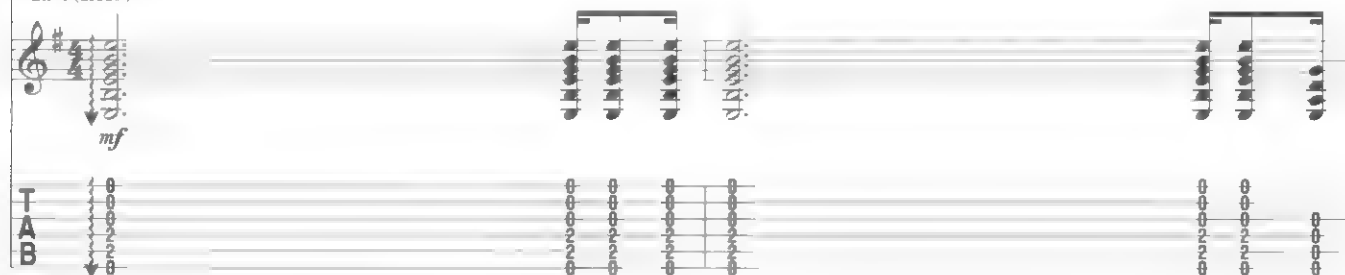
Moderately slow ♩ = 76

\*\*Em



\*\*\*Rhy. Fig. 1

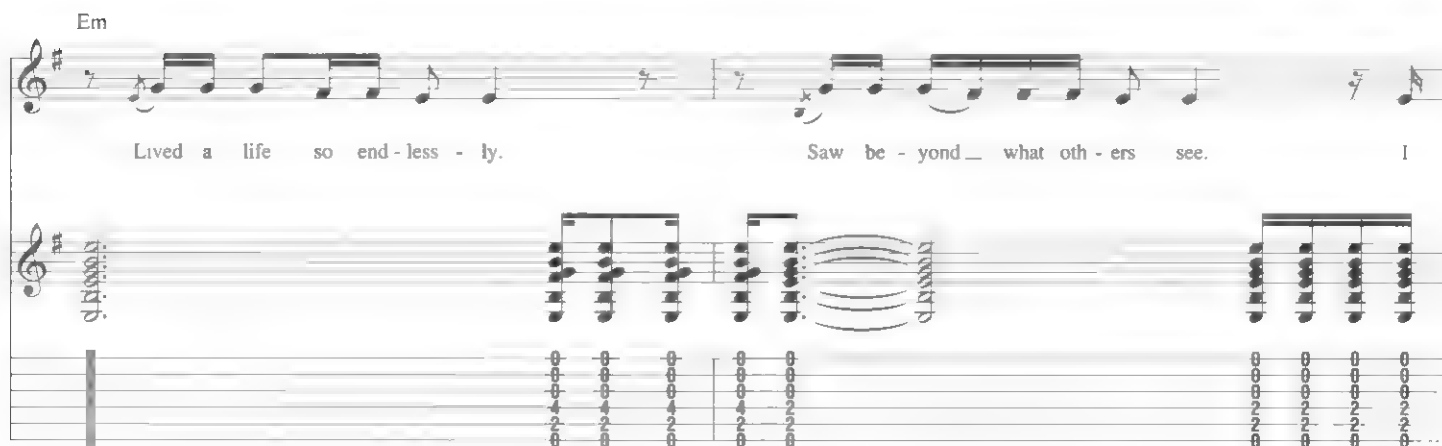
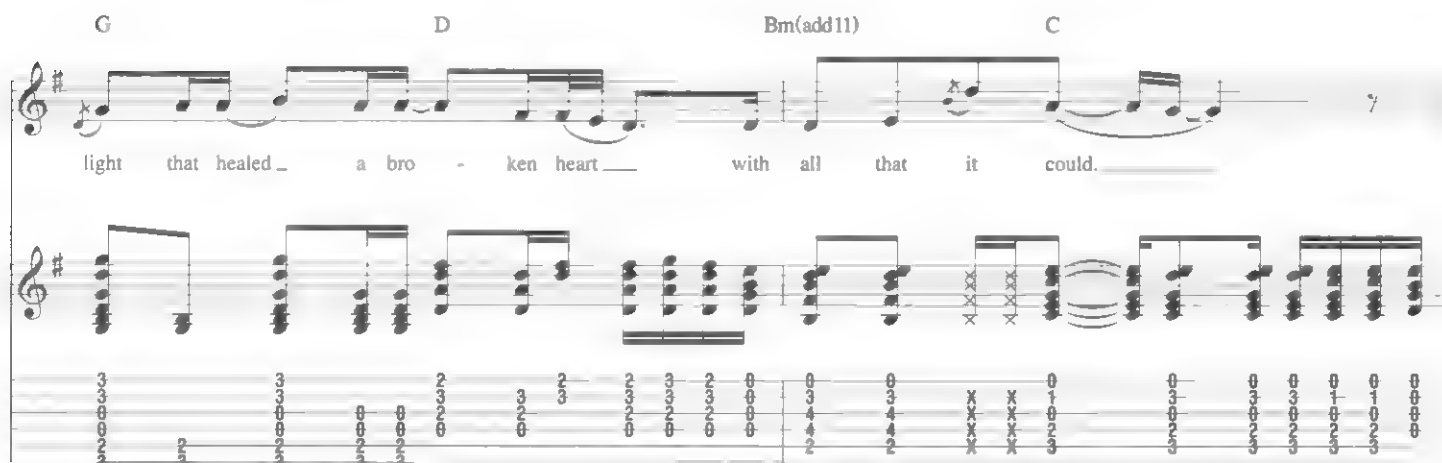
\*Gtr 1 (acous)



\*Two gtrs. arr. for one

\*\*Chord symbols reflect basic harmony

\*\*\*Omit arpeggiation when figure is recalled





G D Bm(add11) C

tried to heal your broken heart with all that I could

D

Will you stay, will you stay a way for ever?

End Rhy. Fig. 1

Chorus

Em G

How do I live with out the one I love? Time

Gtr. 2 (elec) *mf* w/ dist

Rhy. Fig. 2

Gtr 1

Am

\*\*Em/G

D

End Voc. Fig. 1

\*Voc. Fig. 1

still turns the pages of the book it's burned.

(Ah.)

\*Refers to upstamped voc. only

\*Bass plays G

Em

G

Place and time always on my mind I have

Am

C

D

so much to say but you're so far a way.

End Rhy. Fig. 2

## Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: tacet

Em

2. Plans of what our futures hold, fool-ish lies of grow-ing old. It

Rhy. Fig. 3

Gtr. 3 (elec.)

*mp*  
w/ clean tone

G

D

Bm(add11)

C

seems we're so in-vinc-i-ble, the truth is so cold.

let ring - - - - - let ring - - - - - let ring - - - - -

End Rhy. Fig. 3

Gtr. 3, w/ Rhy Fig 3

Em

G

D

A fi-nal song, a last \_\_ re-quest. A per-fect chap-ter laid \_ to rest. Now and then \_ I try \_ to find \_ a

Bm(add11)

C

D

place in my mind \_\_\_\_\_ where you can stay, \_\_\_\_\_ you can stay a - wake \_ for - ev - er.

### Chorus

Gtr 1: w/ Rhy Fig 2

Em

Bkgd Voc : w/ Voc. Fig 1

Am

How do I live with-out the ones I love? Time \_ still turns the pag - es of the

Gtr 2

7 9 6 7 9 7 7 5 12 7 5 3

Em/G

D

Em

book it's \_ burned. \_ Place and time \_ al - ways

9 7 7 9 7 5 7 9 7 5

Bkgd Voc.. w/ Voc Fig 1

Am

G

C

D

on my mind. \_ I have \_ so much \_ to say \_ but you're so far a - way. \_

7 5 9 7 9 7 12 7 5 7 7 9 7 10 8 12 10 12 10

# Bridge

Chords: E, C, Am

Gtr. 2 tacet

Gtr 1

Sleep tight, I'm not a - fraid. (Not a - fraid). The ones that we love are here.

Gtr 4 (elec.)

*mf* w. dist

9 (9) 5 (5) 4 5 4 5 (5) 2 (2)

Gtr 2

14 12

Chords: \*Em, Em7, E, C

with me. Lay a - way a place for me. (Place for me.) 'Cause as

Gtr. 4

*8va* *loco* *fdbk.*

5 (5) 9 (9) 5 (5)

\*Bass plays G. Pitch. B

E

Chords: D, Dsus4, Cadd9, D, Dsus4

soon as I'm done I'll be on my way (On my way.) to live e - ter - nal - ly.

*8va* *fdbk.*

7 9 7 (7)

# Guitar Solo

E C Am

Gtr. 4 tacet

Gtr 4

PH

Gtr 5 elec. 1

f w. dist

12/14 13 16 +16 1/2 +16 12 (12) 7 9/14 14 16 14 (14) 6/9 12 12

\*Em E C

Gtr 5

12/14 (14) (14) 12 (12) (12) 9/14 13 16 +16 1/2 (16) 12 (12) 7/14

\*Bass plays G

D Dsus4 Cadd9 Dsus4 D

15 15 17 17 14 14 15 17 17 17 (17) 16/15 15 (15) 14 15 17

# Chorus

Gtr. 1: w/ Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 5 tacet

Am

Em

G

How do I live with-out the ones I love? Time still turns the pages of the

Gtr. 5

(17) (17)

Gtr. 2

7 9 9 12 7 7 7 5  
x x x x x x x x  
5 7 7 10 5 5 5 3

Em/G

D

Em

G

book it's burned. Place and time al-ways on my mind. And the light.

Gtr. 2

9 7 7 9 7 9 12 12  
x x x x x x x x  
5 5 5 7 5 10 10

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Am

C

D

Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas)

Am

you left re-mains but it's so hard to stay when I have so much to say and you're so

7 9 10 12 (12) 7 9  
x x x x x x x x  
5 7 8 10 10 5 7

C D Em

Gtr 1

far a way

# Interlude

Gtrs. 1 & 2 tacet

Em

D

Am

G

D/F#

Em

D/A

Cmaj7

End Riff A

Riff A

Gtr. 6 (12-str. acous.)

*mf*  
w/ fingers  
let ring

Gtr. 6, w/ Riff A

Em

D

Am

G

D/F#

Em

D/A

Cmaj7

\*Gtr 7 (elec)

*f*  
w/ dist

\*Doubled throughout

Em D Am G D/F# Em D

Gtr. 1

Gtr. 7

\*\*Gtr 8 (elec)

*f*  
w/ dist

\*\*Doubled throughout



Cmaj7                      Em                      D                      Am                      G                      D, F#

Em                      D                      Cmaj7

Em                      D                      Cmaj7

# Outro

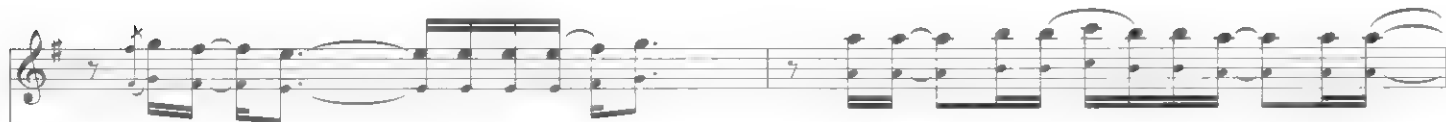
Em

D

Am

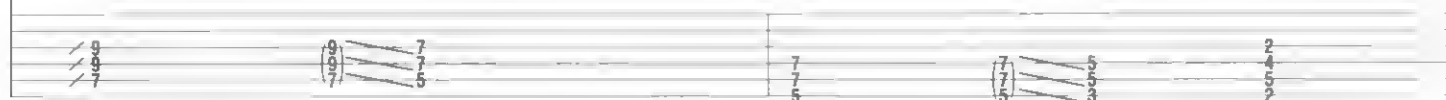
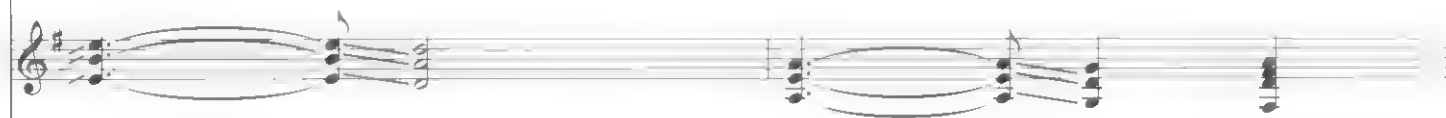
G

D/F#



I love you, you were read - y.

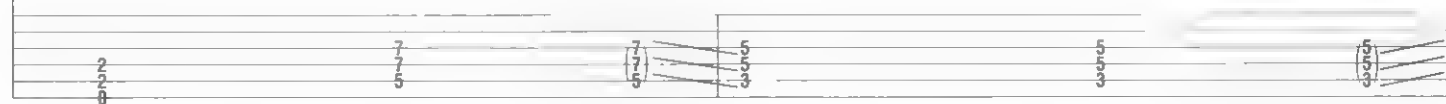
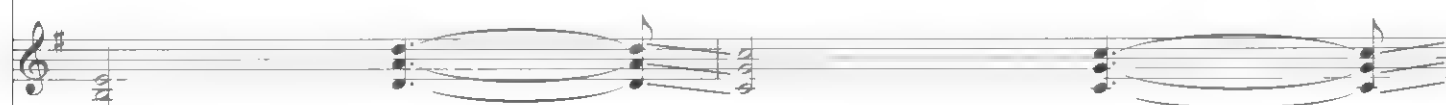
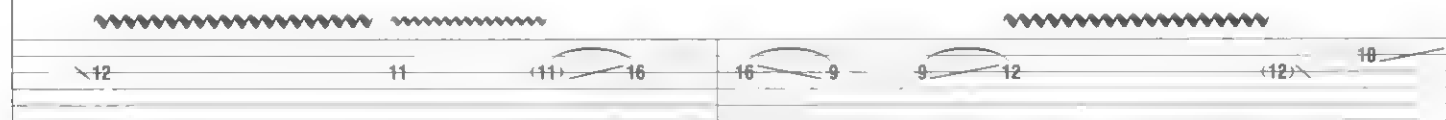
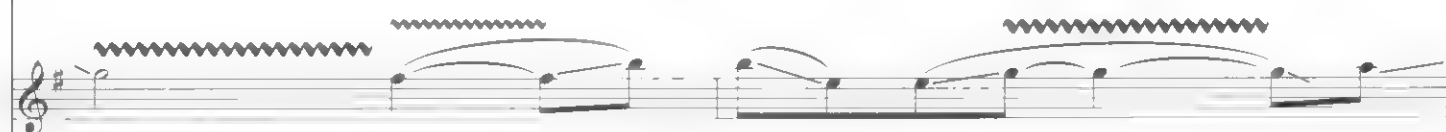
The pain is strong and urg - es rise.



Em

D

Cmaj7

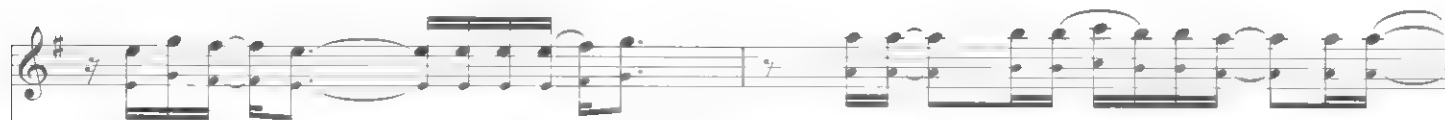


Em

D

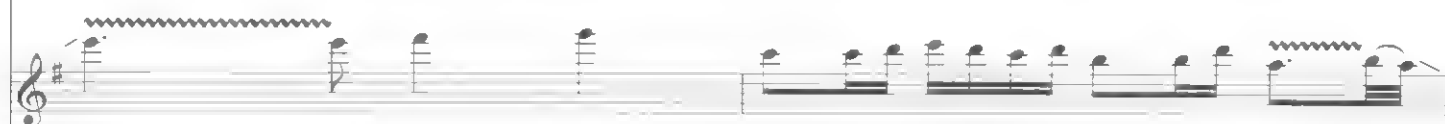
Am

G

D<sub>7</sub>F<sup>#</sup>

But I see — you — when it lets — me.

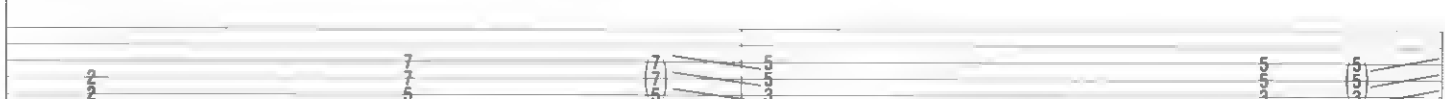
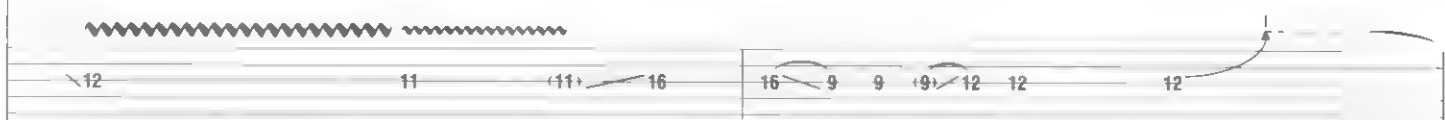
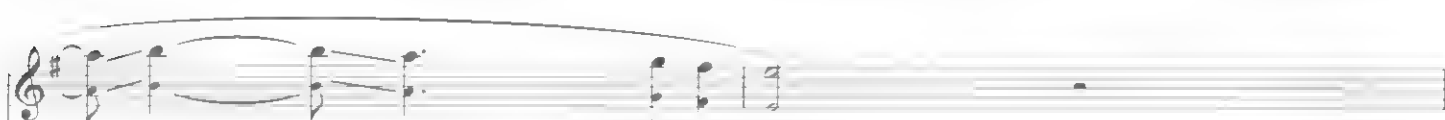
Your pain — is gone, your hands — un - tied. —



Em

D

Cmaj7



Em D Cmaj7

So far a way

(So far a way. So

(12) 11 (11) 16 16 9 9 (9) 12 12 (12)

Em D Cmaj7

And I need you to know.

far a way.

7 12 11 (11) 16 16 9 9 (9) 12 12 12 (12)

Em D Cmaj7

So far a way

So far a way So

10-12 11 (11) 16 16 9 9 (9) 12 (12)

Em D Cmaj7

And I need you to, need you to know.

far )

rit fdbk

9/12 11 (11) 10 12 12 12 (12)

# God Hates Us

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 125

\*Dm

C/D

Dm

Bb(#4)/D

Riff A

Gtr. 1 (clean)

*mp*  
w/ fingers  
let ring throughout

\*Chord symbols reflect implied harmony

Dm

C/D

Dm

Bb(#4)/D

C/D

End Riff A

Gtr. 1: w/ Riff A

Dm

C/D

Dm

Bb(#4)/D

Gtr. 2 (clean)

*mp*  
\*\*w/ delay

\*\*Set for quarter-note delay w/ 1 repeat

Dm

C/D

Dm

Bb(#4)/D

C/D

A7

Bb6

F

C

Bb6

Gtr 2

2 2 2 3 5 8 7 6 5 6 10 10 8 9 6 7 7

Gtr 4 (dist.)

9 10 10 8 8 10 10

Gtr 3 (dist.)

6 7 6 5 5 7 7

Gtr 1

2 0 2 0 2 0 2 0 2 0 3 0 3 0 3 0 10 0 10 5 0 5 3 3 0 3 0 3 0 3 0

A7

Bb6

F

Am

The musical score is organized into four systems, each containing a standard staff, a line of fret numbers, and a line of guitar tablature.

- System 1:** The standard staff shows a melody in G major (one sharp) with notes G4, A4, B4, A4, G4, F#4, E4, and D4. The fret numbers are 9, 10, 10, 12, 15, 11, 13, 12, 13, 8, 10, and a bar line with 8/10 and 12/13. The tablature shows fret numbers 9, 10, 10, 12, 15, 11, 13, 12, 13, 8, 10, and a bar line with 8/10 and 12/13.
- System 2:** The standard staff continues the melody with notes D4, C#4, B3, A3, G3, F#3, E3, and D3. The fret numbers are 5, 5, 6, 8, 6, (6), 13, and (13)/17. The tablature shows fret numbers 5, 5, 6, 8, 6, (6), 13, and (13)/17.
- System 3:** The standard staff continues the melody with notes D3, C#3, B2, A2, G2, F#2, E2, and D2. The fret numbers are 6, 6, 7, 9, 7, (7), 14, and (14)/17. The tablature shows fret numbers 6, 6, 7, 9, 7, (7), 14, and (14)/17.
- System 4:** The standard staff shows a final melody line with notes D2, C#2, B1, A1, G1, F#1, E1, and D1. The fret numbers are 2, 0, 2, 0, 2, 0, 3, 0, 3, 0, 3, 10, 0, 10, 13, 0, 14, 0, and (14). The tablature shows fret numbers 2, 0, 2, 0, 2, 0, 3, 0, 3, 0, 3, 10, 0, 10, 13, 0, 14, 0, and (14).



**Faster ♩ = 141**

Gtrs 1 & 2 tacet

D5

C5

E♭5

D5

C5

E♭5

8va

Gtr. 4

8va

Gtr. 3

Gtr. 5 (dist.)

Gtr. 6 (dist.)

D5 C5 Eb5 D5 C5 Eb5

8va

(18)

(15)

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 7 5 0 0 0 0 0 0 7 5 0 5 0 0 8

8

Gtrs. 3 & 4 tacet

D5 C5 Eb5 D5 C5 Eb5

Rhy. Fig. 2

\*Gtrs. 5 & 6

P.M. P.M. P.M. P.M. P.M. P.M.

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 7 5 0 0 0 0 0 0 7 5 0 5 0 0 8

\*Composite arrangement

D5 C5 Eb5

End Rhy. Fig. 2

P.M. P.M. P.M.

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 1 1 1 8 8 8

# Double-time feel

D5 C5 Eb5 D5 C5 Eb5

P.M. P.M. P.M. P.M. P.M. P.M.

# 2nd time, end double-time feel

D5 C5 Eb5

P.M. P.M. P.M.

# D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare'

# Rhy. Fig. 3

# End Rhy. Fig. 3

# Verse

# Half-time feel

# D5

1. You wan - na hear my side?

# Riff B



Gtrs. 5 & 6: w/ Rhy. Fig. 4

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

God hates us!

Gtr. 8 (dist.)

Gtr. 7 (dist.)

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

God hates us all!

Gtrs. 5 & 6: w/ Rhy. Fig. 3 (2 times)

Gtrs. 7 & 8: tacet

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

To Coda

# Interlude

Gtr. 5: w/ Rhy. Fig. 2

D5

C5 Eb5 D5

C5 Eb5 D5

C5 Eb5

Gtr 6

## Verse

### Double-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 1 (4 times)

D5

C5 Eb5 D5

C5 Eb5 D5

C5 Eb5 D5

C5 Eb5

2. Noth - ing \_ to heal, \_ no one \_ to break. \_ Pills had \_ a role, now \_ there's noth - ing \_ to take. \_

D5

C5 Eb5 D5

C5 Eb5 D5

C5 Eb5 D5

C5 Eb5

Noth - ing to trust, \_ no one to fake. \_ You'll find out soon - er that it's best if we just know our \_ place. \_

### Half-time feel

Gtrs. 5 & 6: w/ Riff B (2 times)

D5

F5 Ab5 B5

My in - fil - trat - ed mind, \_

my lac - er - at - ed soul. \_

*D.S. al Coda*

End half-time feel

D5

F5 Ab5 B5

It took me years, cre - ate me, con - trol you. \_

I left my - self for an i - deal I stole. \_

## Coda

### Bridge

Slower ♩ = 126

Half-time feel

D5

N.C.

D5

N.C.

D5

N.C.

D5

N.C.

Voc. Fig. 1

Li - ar!

Rape!

Kill!

Rhy. Fig. 5

Gtrs. 5 & 6

End Rhy. Fig. 5

P.M. -----

P.M. -----

P.M. -----

P.M. -----

D5

N.C.

D5

N.C.

D5

N.C.

D5

N.C.

End Voc. Fig. 1

Love! \_\_\_\_\_ Hate! \_\_\_\_\_ Fear! \_\_\_\_\_

Gtr 6

15ma --- loco

P.M. P.H. P.M. P.M. P.M.

Gtr 5

15ma --- loco

P.M. P.H. P.M. P.M. P.M.

7

Bkgd. Voc.: w/ Voc Fig. 1

Gtrs. 5 &amp; 6. w/ Rhy Fig 5

D5

You bet - ter take your time. \_\_\_\_\_

Riff C

Gtrs. 7 & 8

P.H.

0 0 12 0 10 0 0 13 0 12 0 0 10 0 10 12 12 0 12 0 10 0 0 13 0 12 0 0 17 0 16

you bet - ter take it \_\_\_\_\_ slow \_\_\_\_\_

F5 Ab5 B5

End Riff C

(16) 12 0 10 0 0 13 0 12 0 0 10 0 10 12 12 0 12 0 10 0 12 0 3 3

Gtrs 7 & 8: w/ Riff C  
D5

F5 Ab5 B5 N.C.

'Cause when you seek the one, there's noth-ing left to show.

Gtrs. 5 &amp; 6

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0

## Guitar Solo

Gtrs. 5 &amp; 6, w/ Rhy. Fig. 4 (3 1/2 times)

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

10 13 13 16 10 16 16 19 16 19 10 13 13 16 13 16 16 19

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

10 13 13 16 10 16 16 19 16 19 10 13 13 16 13 16 16 19

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

13 12 16 15 13 12 16 15 19 18 16 15

8va

Gtr. 7

10 9 13 12 10 9 13 12 16 15 13 12



D5 A♭5 F5 B5 A♭5 F5 A♭5 F5 B5 A♭5

16 13 15 (15) 19 16 18 16 13 15 18 19 16 18 15 16 13 15 13 10 12 13

13 10 12 (12) 16 13 15 13 10 12 15 16 13 15 12 13 10 12 10 7 9 10

Gtr. 8 tacet

D5 A♭5 F5 B5 A♭5 F5 A♭5 F5 B5 A♭5 D5 A♭5 F5 B5 A♭5

Gtr. 7 *loco*

TH 1 1 2 hold bend 7 (19) (7) Harm. w/ bar +1 +2 +1 11 12 10 12 10 13 13 14 13 TH 1 hold bend 13 (25) (13) w/ bar

\*Hypothetical fret location. -2

F5 A♭5 F5 B5 A♭5 D5 A♭5 F5 B5 A♭5 F5 A♭5 F5 B5 A♭5

13 (13) (13) 13 16 13 15 15 15 17 15 16 13 10 13 10 10 16 13 16 20 16 15 16 13 16 16 20 12 13 12 (12)

Pitch F 5

D5 A♭5 F5 B5 A♭5 F5 A♭5 F5 B5 E♭5

Gtr. 7 *loco*

7 10 14 13 17 15 18 18 13 14 15 12 13 15 20 17 17

Gtrs. 5 & 6

9/13

# Bridge

Gtrs 5 & 6: w/ Rhy. Fig. 3 (4 times)

Gtr 7 tacet

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

8va

Gtr 7

20

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

Play 3 times

## Outro

Slower ♩ = 125

Gtr. 1: w/ Riff A (till fade)

Gtrs. 5 & 6 tacet

Dm C/D Dm

Gtr 5 & 6

Gtr 2

2nd time, begin fade

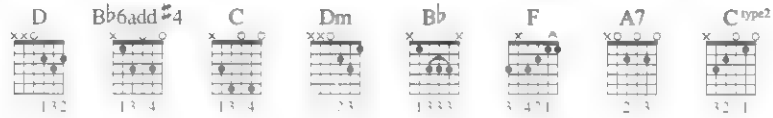
Bb(#4)/D Dm C/D Dm Bb(#4)/D C/D

Fade out

Dm C/D Dm Bb(#4)/D

## Victim

**Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker**



Drop D tuning, down 1 step,  
(low to high) C-G-C-F-A-D

## Intro

**Moderately  $\rho = 130$**

\* Dm

### Riff A

Gtr. 1 (elec )

[illegible]

\*Chord symbols reflect implied harmony

End Riff A

w/ pick & finger-1

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes. A text annotation 'w/ pick & finger -' is placed between the two staves. The system concludes with a double bar line.

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# Half-time feel

F

Female Oo, \_\_\_\_\_ ho \_\_\_\_\_

Gtr 2 (elec.)

*mf*  
w/ clean tone  
let ring throughout

10 10 10 10 11 10 10 10 10 10 11 13 11 10 10 10 11 13

Gtr 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1 1 0 0

Dm

Yeah, ah,

6 6 7 9 7 6 6 9 7 6 8 6 8 6 7 6

1 1 1 1 3 2 3 2 0 1 3 1 3 1 3 1 3 1

F

ha, ha,

11 10 11 10 11 10 10 12 14 13 10

1 1 1 1 0 1 1 0 1 1 1 1 0 3 3

Gtr 1 w Riff A  
Dm

hey,

10 10 12 12 10 10

w/ pick & finger

10 10 10 10 12 12 13 12 14



# Verse

Gtrs 1 & 3: w/ Rhy. Fig. 1 (2 times)

D

B $\flat$ 6add $\sharp$ 4

2. Noth - ing is hard er than to wake up all a lone.

Gtr 2

7 9 7 9/11 10 11 11 (10) 6 6 8 6 6

Rhy. Fig. 3

Gtr 4 (elec)

*mp*  
w/ dist

7 5 7 5 7 5 3 3 4 4 4 4 4 4 4 4

D

B $\flat$ 6add $\sharp$ 4

re - al - ize it's not o - kay. it's the end of all you know.

7 7 7 10 10 12 10 12 10 11 7 7 6 8 6 6

End Rhy. Fig. 3

7 7 7 7 9 7 9 3 3 3 3 3 3 3 3 3 3 3 3 3

C

Bb6add#4

Time keeps pass-ing by, \_\_\_\_\_ but it seems I'm fro - zen still. \_\_\_\_\_

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 4: w/ Rhy Fig. 4

C

Bb6add#4

Gtr. 2 tacet

Scars are left be - hind, \_\_\_\_\_ but some too deep to feel. \_\_\_\_\_

Gtr. 5 (elec.)

Bva

\*pp  
w/ dist.

fdbk

\*Vol. swell

Gtr. 6 (elec.)

Riff B

End Riff B

\*\*pp  
w/ dist.

fdbk

\*\*Vol swell

Gtr. 2





C F5 A5

We're all just vic - tims of a crime.

Gtr 7

Gtr 8

Gtrs 5 & 6

Rhy. Fig. 6

End Rhy. Fig. 6

# Interlude

Gtrs. 5 - 8 tacet  
Dm

Gtr 2

w/ pick & finger

Riff C

End Riff C

Gtr 1

# Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 4: w/ Rhy. Fig. 3

D

Bb6add #4

3. Some days you'll find me in a place I like to go,

Gtr 2

w/ pick & finger -

14 10 12 10 10 10 10 6 6 6 6

D

ask ques - tions to my - self 'bout the

6 6 6 6 6 6 6 6 6 6 6 6

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

Gtr. 4: w/ Rhy. Fig. 4 (2 times)

C

Bb6add #4

things I'll nev - er know. What's left to find?

6 6 6 6 6 6 6 6 6 6 6 6

Bb6add #4

'Cause I need a lit - tle more

6 6 6 6 6 6 6 6 6 6 6 6

C

Gtr. 6: w/ Riff B  
Bb6add #4

Gtr. 2 tacet

I need a lit - tle time. \_\_\_\_ Can we e - ven up \_\_\_\_ the score? \_\_\_\_

Gtr 5

fdbk.

\*Vol swell Pitch F

Gtr. 2

### Chorus

Bkgd. Voc.. w/ Voc. Fig. 1 (2 times)  
Gtrs. 5 & 6. w/ Rhy. Fig. 5 (1 3/4 times)  
D5

Bb/D

Bb(b5)/D

Bb/D

And some say \_\_\_\_ this can't \_\_\_\_ be \_\_\_\_ real, \_\_\_\_ and I've lost \_\_\_\_ my pow - er to feel \_\_\_\_ to - night. \_\_\_\_

C

F5

A5

We're all \_\_\_\_ just vic - tims of \_\_\_\_ a crime. \_\_\_\_

D5

Bb/D

Bb(b5)/D

Bb/D

When all's gone \_\_\_\_ and can't \_\_\_\_ be re - gained, \_\_\_\_ we can't seem \_\_\_\_ to shel - ter the pain \_\_\_\_ in - side. \_\_\_\_

Gtr 7

Riff D

Gtr 8

Riff E

C F5 A5  
 Oo, we're all just vic-tims of a crime.  
 End Riff D  
 5 9 10 10 (10) 6  
 End Riff E  
 2 5 3 3 2

### Guitar Solo

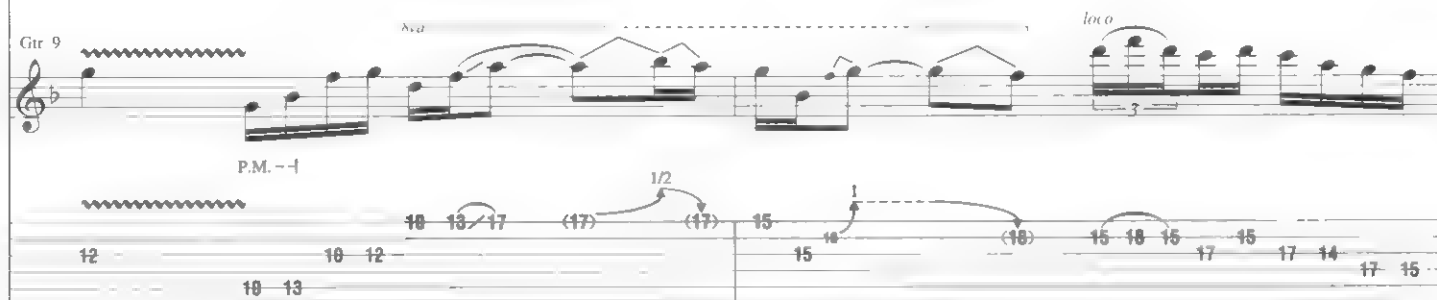
Gtrs. 7 & 8 tacet

D5 C5 D5 C B $\flat$  B $\flat$ 5 A5  
 Yeah. whoa.  
 Gtr 9 (elec) *f* w/ dist  
 13 (13) (13) 7 10 12 12 (12) 10 10 13 11 11 15 15 10 12 10 (10) 11 10 10 12 12 10  
 Gtr 6  
 7 7 X X 5 7 7 7 5 8 10 12 10 8 10 5 7 5 X X 8 8 8 8 X X 8 X X 7 X X  
 Gtr 5  
 7 7 X X 5 7 7 7 5 5 7 8 7 5 7 8 10 8 X 8 8 8 8 X X 8 X X 7 X X

G5



Gtr 9



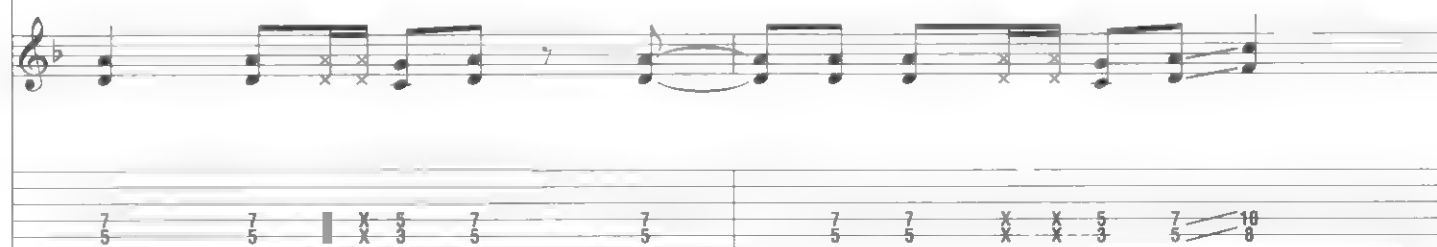
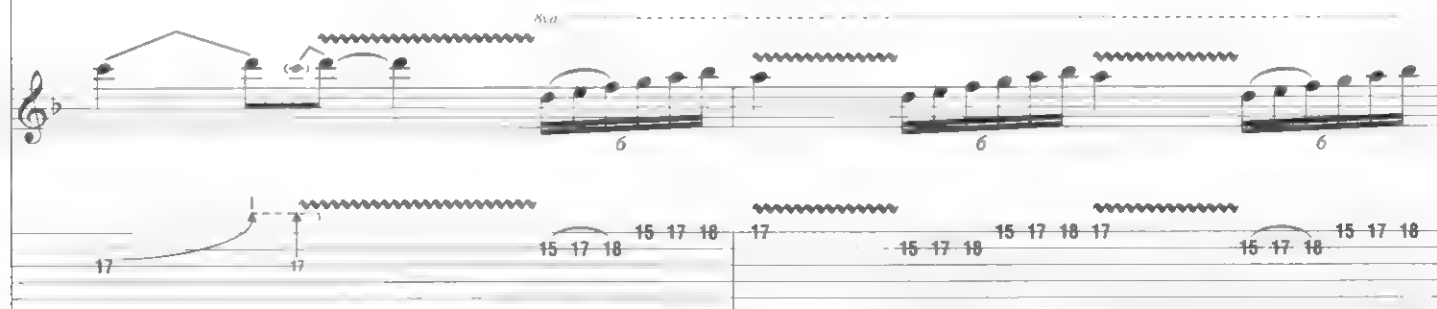
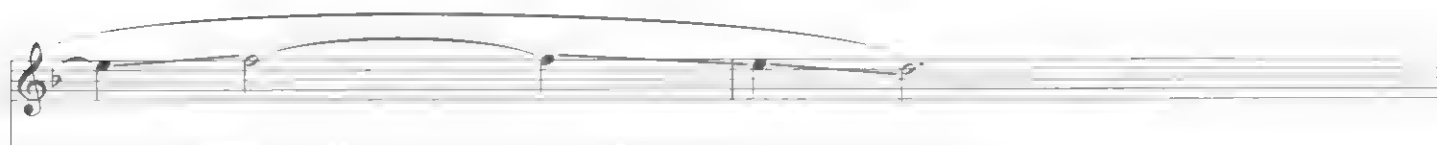
Gtrs 5 &amp; 6



D5

C5 D5

C5 D5 F5



# Bridge

Gtrs. 5 & 6 tacet

Dm

Rhy. Fig. 7

Gtr. 9 tacet

Bb

Gtr. 3

Well, noth-ing lasts — for - ev - er, — for all good things — it's true. —

Gtr. 9

20

Gtr. 10 (elec.)

*mf*  
w/ slight dist.  
let ring throughout

Gtr. 4 Rhy. Fig. 7A

\*T = Thumb on 6th string

F

A7

End Rhy. Fig. 7

I'd rath-er trade — it all — while some-how sav - ing you. —

Gtr. 10

Gtr. 4

End Rhy. Fig. 7A

Dm

Bb

It must have been the sea - son that threw us out of line.

Gtr 10

12 8 8 13 14 12 10 5 6 5 7

F

A7

Once I stood so tall, now I'm search-ing for a sign.

10 10 10 10 10 10 11 10 11 10 11 10 5 6 6 7 5 7 5 6 6 7 8 9 10

## Half-time feel

F

Rhy. Fig. 8

C type

So don't need your sal - va - tion with prom - is - es un - kind.

(Oo,

Gtr. 3

Voc. Fig. 2

(Ah,

8

Gtr 10

10 10 10 10 10 10 10 12 10 12 10 9 10 9 10 10 9 10 9

Rhy. Fig. 8A

Gtrs 5 & 6

10 10 10 10 10 10 10 5 5 5 5 5 5 5 5



Dm Bb End Rhy. Fig. 8

And all the spec - u - la - tion, save it for an - oth - er time.

ah

End Voc. Fig. 2

End Rhy. Fig. 8A

Bkgd. Voc : w/ Voc. Fig. 2  
 Gtr. 3: w/ Rhy Fig. 8  
 Gtrs. 5 & 6: w/ Rhy. Fig. 8A  
 F

C

'Cause we all need a rea - son, a rea - son just to stay.

Oo.

Gtr 10

Dm Bb End half-time feel

Well, some just can't be both - ered to stick a - round an - oth - er day.

oo.)

w/ pick & finger

# Interlude

Gtr. 1: w/ Riff C (4 times)

Gtr. 10 tacet

Dm

Gtr. 8  
 Gtr. 7  
 Gtrs. 5 & 6

Gtr. 8: 6 8 / 3 5  
 Gtr. 7: 7 9 / 5 7  
 Gtrs. 5 & 6: 7 5

Yeah  
 Gtr. 8  
 Gtr. 7  
 Gtr. 6  
 Gtr. 5

Gtr. 8: 10 15 / 7 12  
 Gtr. 7: 10 14 / 8 12  
 Gtr. 6: 7 5  
 Gtr. 5: 7 5

Gtrs. 7 & 8 tacet  
F5

Gtrs. 7 & 8 tacet  
F5

**Rhy. Fig. 9**

Gtrs 5 &amp; 6

DS

Bbs

The first system of musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The bottom staff is a guitar fretboard diagram with six strings. It shows fingerings for the notes in the melody: (12) on the 1st string, 10 on the 2nd, 10 on the 3rd, 12 on the 4th, 10 on the 5th, and 12 on the 6th. A wavy line above the first staff indicates a tremolo effect.

End Rhy. Fig. 9

A musical score for guitar solo, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various chords and melodic lines across several measures. Below the staff, there are fret numbers indicating fingerings for specific notes.

Gtrs. 5 & 6: w/ Rhy Fig 9

F5

C5

D5

ದ್ರವ -

**Chorus**  
**Half-time feel**

Bkgd. Voc : w/ Voc Fig. 1 (2 times)  
Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1 3/4 times)  
D5

Bb5

Ah. \_\_\_\_\_ And some say \_ this can't \_ be \_ real, \_

8va

10 (10) 10 20 10 15 17 18 17 (17)

Gtr. 9 tacet

Bb/D

Bb(b5)/D

Bb/D

C

and I've lost \_ my pow - er to feel \_ to - night. \_ We've all \_ been

F5

A5

Gtr 7: w/ Riff D  
Gtr 8: w/ Riff E  
D5

vic - tims of \_ a crime. \_ When all's gone \_ and can't \_ be re - gained, \_

Bb/D

Bb(b5)/D

Bb/D

C

we can't seem to shel - ter the pain \_ in - side. \_ Oo, \_ we've all \_ been

Gtrs. 5 & 6: w/ Rhy. Fig. 6

F5

A5

vic - tims of \_ a crime. \_

Gtr 7

vic - tims of \_ a crime. \_

10 10 +10 6 6

Fsus2

A

F5

A

End half-time feel

Vic - tims of a crime, liv - ing with this crime

(Vic - tims of a crime, liv - ing with this crime)

Gtr 7

Gtrs. 5 & 6

**Interlude**

Gtr. 1: w/ Riff A (1st 2 meas., 2 times)

Gtrs. 5, 6 &amp; 7 tacet

Dm

I'm miss - ing you,

Gtr 1: w/ Riff A (1st 4 meas.)

I'm miss - ing you,

**Outro**

Fsus2

Female: Ah, yeah,

Gtr 1

Dm Dsus2 Dm Dsus4 Dm

oh

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains four measures of music, with a slur spanning the first four measures. The second staff is a guitar line in treble clef, also with a key signature of one flat, containing four measures of eighth-note patterns. The third staff is a bass line in bass clef, containing four measures of fret numbers: 0-2-3-2-1-3-2-0, 0-2-3-2-0-3-2-0, 0-2-3-2-1-3-2-0, and 3-3-2-3-1-3-2-0.

Fsus2 F

Ah, ha, ah.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains four measures of music, with a slur spanning the first four measures. The second staff is a guitar line in treble clef, also with a key signature of one flat, containing four measures of eighth-note patterns. The third staff is a bass line in bass clef, containing four measures of fret numbers: 3-0-1-0-1-0-3, 0-1-0-0-2-1, 3-2-1-2-1-0-2, and 1-1-1-1-1-1-2-0.

Dm Dsus2 Dm Dsus4

Ha. yeah hey

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains four measures of music, with a slur spanning the first four measures. The second staff is a guitar line in treble clef, also with a key signature of one flat, containing four measures of eighth-note patterns. The third staff is a bass line in bass clef, containing four measures of fret numbers: 0-2-3-2-1-3-2-0, 0-3-2-0-3-2-0, 1-3-2-0-1-3-2-0, and 3-3-2-3-3-2-0.

F Fsus4 F Fadd9 F

Hey, hey, yeah,

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains four measures of music, with a slur spanning the first four measures. The second staff is a guitar line in treble clef, also with a key signature of one flat, containing four measures of eighth-note patterns. The third staff is a bass line in bass clef, containing four measures of fret numbers: 10-10-10-10-10-12, 11-10-10-11-10-12, 10-10-10-10-10-12, and 12-10-10-10-10-12.

Dm C/D Dm

hoo, hoo, ho

Gtr 11 (elec.)

*mp*

w/ clean tone  
let ring throughout

Gtr 1

Fadd9

Fsus4

Fadd9

C

Dm

Ho, ho.

# Tonight the World Dies

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



## Intro

Moderately slow ♩ = 68

E5

E5#11

Gtr. 2 (elec.)

Staff 1: Musical notation for Gtr. 2 (elec.) in E5 and E5#11. Includes a wavy line indicating a slide and the instruction *mf w/ dist & slide*.

Staff 2: TAB notation for Gtr. 2 (elec.) corresponding to the musical notation above.

## Rhy. Fig. 1

\*Gtr. 1 (acous.)

End Rhy. Fig. 1

Staff 1: Musical notation for Rhy. Fig. 1 in E5 and E5#11. Includes the instruction *mf let ring throughout*.

Staff 2: TAB notation for Rhy. Fig. 1 corresponding to the musical notation above.

\*Two gtrs. arr. for one

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

E5

E5#11

Staff 1: Musical notation for Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times) in E5 and E5#11. Includes a wavy line indicating a slide and the instruction *let ring*.

Staff 2: TAB notation for Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times) corresponding to the musical notation above.

E5

E5#11

Blkd. Voc.: w/ Voc. Fig. 1

E5

Voc. Fig. 1

End Voc. Fig. 1

Staff 1: Musical notation for Voc. Fig. 1 in E5 and E5#11. Includes the instruction *(Oo.)*.

Staff 2: TAB notation for Voc. Fig. 1 corresponding to the musical notation above.

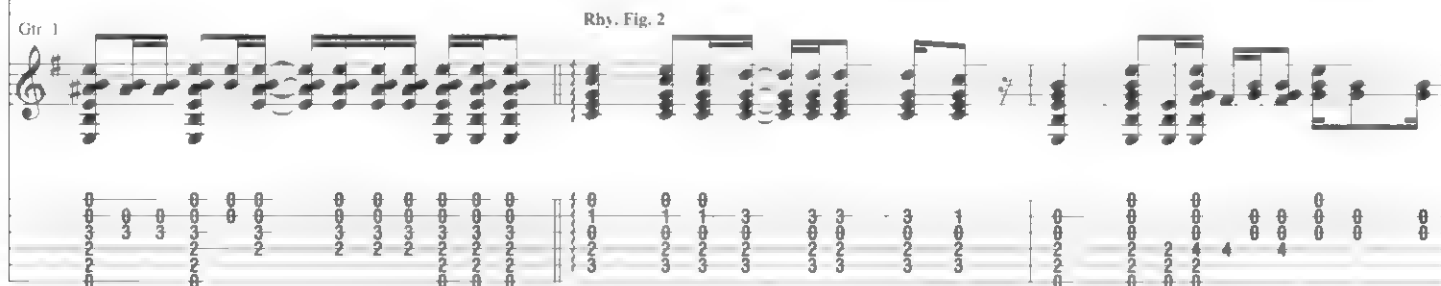
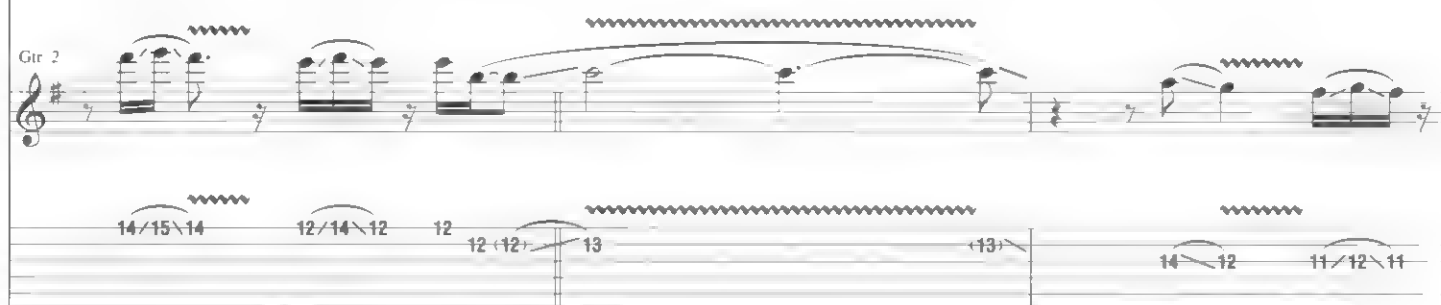


E5#11

Verse

C

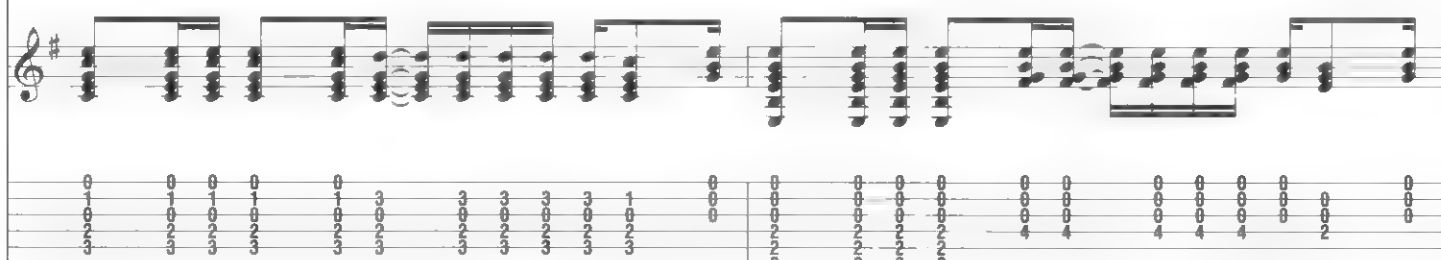
Em



\*Chord symbols reflect basic harmony

C

Em



C

Em

Doubt the choic - es that we've made, ... I know that we can't hide.

12 13 16 +16 12 12 12 12

Am

G

our shame It's on - ly in dis - guise

steady gliss

12 10

End Rhy. Fig. 2

# Interlude

Bkgd. Voc.: w/ Voc Fig 1 (2 times)

Gtr. 1: w/ Rhy Fig 1 (2 times)

E5

E5#11

E5

E5#11

Gtr. 2

The Interlude section consists of two staves. The top staff is for Gtr. 2, showing a melodic line with various bends and vibrato. The bottom staff is for Gtr. 1, showing a rhythmic pattern with bends and vibrato. The background vocals are indicated by wavy lines above the Gtr. 2 staff.

# Verse

Gtr. 1: w/ Rhy Fig 2

C

Em

C

Gtr. 3  
(elec.)

mf

w/ clean tone

The Verse section consists of two staves. The top staff is for Gtr. 3, showing a melodic line with various bends and vibrato. The bottom staff is for Gtr. 1, showing a rhythmic pattern with bends and vibrato. The vocal lines are written below the staves.

2. Drown-ing in\_\_ our own\_ de - bris. Fool our thoughts\_ as though\_ we're\_ free\_

Em

C

Em

The Verse section continues with two staves. The top staff is for Gtr. 3, showing a melodic line with various bends and vibrato. The bottom staff is for Gtr. 1, showing a rhythmic pattern with bends and vibrato. The vocal lines are written below the staves.

Close our eyes\_ so we\_ can see\_ the depth of all\_ we mean\_

Am

G

(cont. in notation)

The Verse section continues with two staves. The top staff is for Gtr. 3, showing a melodic line with various bends and vibrato. The bottom staff is for Gtr. 1, showing a rhythmic pattern with bends and vibrato. The vocal lines are written below the staves.

to be\_ If on - ly in\_ my eyes.

**Chorus**  
Gtr 2 tacet  
Em

C  
\*\*Voc. Fig. 2

I don't mind. (Read the writing on the wall.)

Rhy. Fig. 3  
\*Gtrs. 1 3 & 4

\*Gtr. 4 (elec.) w/ slight dist. playing.  
Composite arrangement

\*\*Refers to downstemmed notes only.

Em C

Mother cries. Tor-tured voices as we crawl.)

Asus2 G/B C

End Voc. Fig. 2

Find me on my better days to lose it once again...

To Coda

End Rhy. Fig. 3

# Interlude

Gtr 1: w/ Rhy. Fig. 1 (2 times)  
Gtrs 3 & 4 tacet

E5

E5#11

E5

E5#11

way. \_\_\_\_

Gtr. 2

# Verse

Gtr. 1: w/ Rhy. Fig. 2

C

Em

3. So try and love \_\_\_\_ me while \_\_\_\_ you \_\_\_\_ can \_\_\_\_

C

Em

And take the time \_\_\_\_ to un - der - stand. \_\_\_\_

C

Em

As long as I can touch \_\_\_\_ your \_\_\_\_ face \_\_\_\_ you know I'll nev - er leave \_\_\_\_

Am G

this place. if on - ly in my mind

⊕ Coda

Asus2 G/B C

seem to find no bet - ter ways to con - scious - ly pre - tend

Bridge

Badd II

Si - lence all I wan - na say. Ten - den - cies to

Riff A

Gtr 5 (elec)

*mf*  
w/ dist

Rhy. Fig. 4

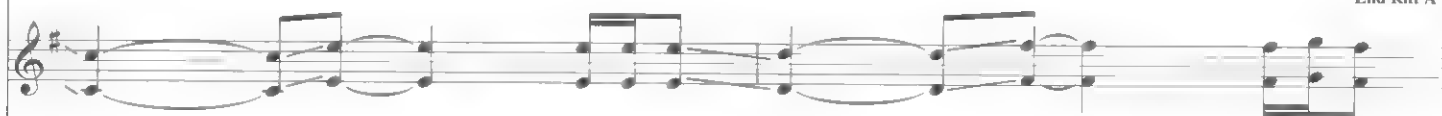
\*Gtrs. 1, 3, 4 & 6

\*Gtr. 6 (elec.) w/ dist, played *mf*  
Composite arrangement

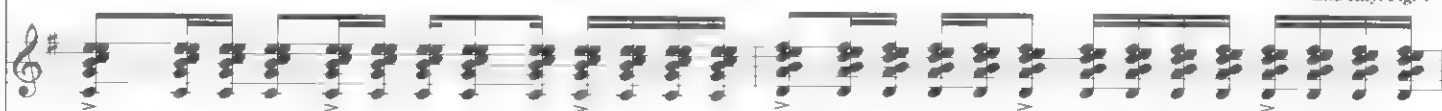
Cmaj7

D<sup>9</sup>

End Riff A



End Rhy. Fig. 4



Gtrs. 1, 3, 4 & 6: w/ Rhy. Fig. 4  
Gtr. 5: w/ Riff A

E

Badd11

Cmaj7

D<sup>9</sup>

Gtr. 7 (elec.)



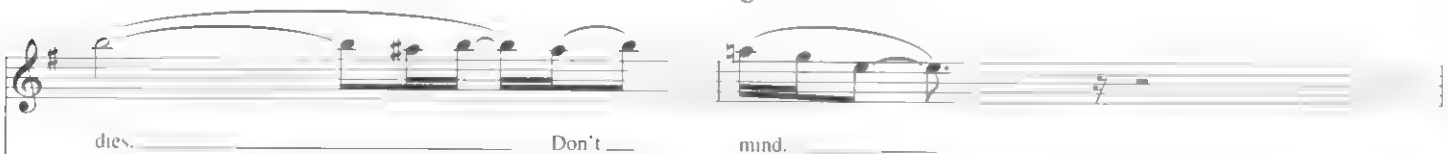
## Chorus

Gtrs. 1, 3 &amp; 4: w/ Rhy. Fig. 3

Em

Bkgd. Voc.: w/ Voc. Fig. 2

C



Em C Asus2 G/B

Moth - er - cries - Find me on my bet - ter days - to

grad release

grad release

(17) (17) 15 17 17 (17) 17 1 1/2 (17) 15 17 12 1/2 14 (14) 14 14 14 16 16 1/2

C Asus2 G/B C

lose it once a - gain, - but I seem to find - no bet-ter ways - to con-scious - ly pre-tend. -

1/4 1/2

(16) (16) 15 15 (15) 14 14 15 14 14 14 14 16 1/2 14 (14) 12 14 12 12 (12) 10 12 12

**Outro**

Bkgd. Voc., w/ Voc. Fig. 1 (3 times) Gtr 7 tacet

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E5 E5#11 E5 E5#11

Gtr 2

(12) (12) 12 12 12 11 11 12 (12) 12 10 12 15 15

E5 E5#11 E5

Gtr 1

let ring

(15) 15 15 15 15 15 15 17



# Fiction

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning, down 1 step  
(low to high) C-G-C-F-A-D

Intro  
Slowly ♩ = 60

\*\*\*D5

\*Gtr 2

TAB

\*Piano arr. for gtr

\*\*Gtr. 1 Riff A End Riff A

TAB

\*\*Piano arr. for gtr

\*\*\*Chord symbols reflect basic harmony

Gtr. 1. w/ Riff A (3 times)

Gtr. 2

G5

let ring -----  
w/ pick & finger -----

Gtr. 1. w/ Riff A

D5

Riff B

G5

End Riff B

10 9 10 11 10 11 10 10 9 10 11 10 11 10 0 13 13 13 15 15 15 19 19 19  
11 11 11 12 12 12 16 16 16

let ring  
w/ pick & finger

Verse

D

G

1. Now I think I un-der-stand how this world can o-ver-come a man.

Rhy. Fig. 1

10 10 12 12 14 14 17 17  
7 7 9 9 11 11 14 14

\*T = Thumb on 6th string

D

G

Like a friend we saw it through. In the end, I gave my life for you.

End Rhy. Fig. 1

10 10 12 12 14 14 17 17 19 19  
7 7 9 9 11 11 14 14 16 16

5 3 2 0 T 3 3 5 5 3 3 3

Interlude

Gtr 1 w/ Riff A

D5

G5

let ring  
w/ pick & finger

10 9 10 11 10 11 10 10 9 10 11 10 11 10 0 13 13 13 15 15 15 19 19 19 19 19  
11 11 11 12 12 12 16 16 16 16 16 16

# Verse

2nd time, Gtr. 2: w/ Rhy Fig. 1

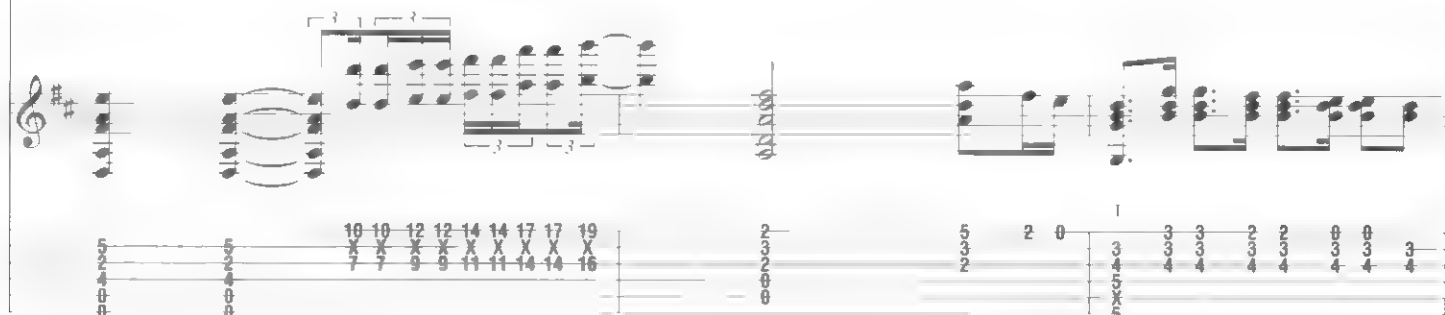
D

G



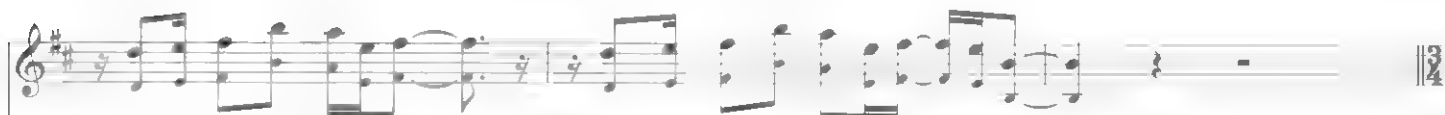
2. Gave you all I had to give. —  
3. Left this life to set me free.

Found a place for me to rest — my head. —  
Took a piece of you in - side — of me. —



D

G



While I may be hard to find, —  
All this hurt can fi-nal-ly fade. —

heard there's peace just on the oth - er side. —  
Prom - ise me you'll nev - er feel — a - fraid. —



## Chorus

D

B $\flat$ maj7

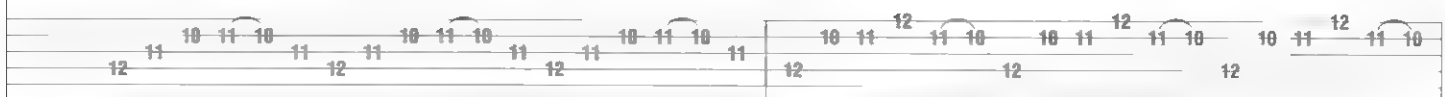


Not that I could

or that I

Riff C

End Riff C



Gtr 2: w/ Riff C (2 times)

D Bbmaj7 D Bbmaj7

would let it burn un - der my skin, let it burn.

## Interlude

D.S. al Coda

Gtr 1: w/ Riff A  
Gtr 2: w/ Riff B

D5

G5

## Coda

## Interlude

Gtr. 2

Dm A/C# Bbmaj7 A Gm7 F6 E°7 A

would let it burn un - der my skin, let it burn.

D A/C# Bm A Gmaj7 D/F# Em A

would let it burn un - der my skin, let it burn.

## Verse

Gtr. 2 tacet

D

G

D

A C#

4. I hope it's worth it out on the high way, yeah.

\*Gtr. 3

Rhy. Fig. 2

4. I hope it's worth it out on the high way, yeah.

\*Organ arr. for gtr

Bm D G A

I know you'll find your own way when I'm not with you

End Rhy. Fig. 2

Gtr 3: w/ Rhy Fig 2 (3 times)

D G D A/C# Bm D

So tell ev-'ry-bod-y, the ones who walked be-side me, yeah, I hope you'll find your own way

G A D G D A/C#

when I'm not with you to-night. I hope it's worth it, what's left be-hind me, yeah.

Bm D G A D

I know you'll find your own way when I'm not with you. So tell ev-'ry-bod-y, the

G D A/C# Bm D G A

ones who walked be-side me, yeah, I know you'll find your own way when I'm not with you to-night.

**Outro**  
Free time  
D

Gtr. 3

0 2 4 4 2 2 4 0 2 4 4 2 2 4 2 0



Em

Bm

Gtr 3

8 — (8) 5/8 | 10 — 8 — 7 — 9 | 7 — 9 — 7 — 8 | 7 — (7) 5/11

Riff A

Gtr 4 (dist.)

7/9 | 9 — 11 — 9 — 7 — 6 | 9 — 6 — 7 — 9 | 9 — (9) 7/11

Gtr 2

0/2 | 2 | 2 — 4 — 2 | 5 — 4 | 2 — 4 — 5 — 2 | 2

D

Dm

10 — 10 — 9 — 10/12 — 10 — (10) — 10/10 — 10 — 9 — 10/12 — 10 — 10 — 12 — (12)

14 — 14 — 14 — 12 — 12/15 — 14 — (14) — 13 — 13 — 12 — 13/15 — 13 — 9 — 10 — (10)

4/5 | 3/5 | (5) 0 | 2

A Am

End Riff A

End Rhy. Fig. 1

Gtrs. 2, 3 & 4 tacet  
D5

Skull.

**Riff B**  
\*Gtr 5 (dist.)

End Riff B

f P.M. P.M. P.M. P.M.

\*Doubled throughout

Gtr 5: w/ Riff B (5 times)

Gtrs. 3 & 4









They all know

Gtr 5 Riff D End Riff D

Verse

D5 Bb/D D5 A5 A5(D9) A5

1. Sor - ry, did I wake your dream? Some ques - tions run too deep.  
2. Ev - er since the day you left, my fate's been set un - known.

Em7 Em(add9) Em B5

We on - ly, on - ly wake up when we sleep.  
How man - y years to walk this path a lone?

D5 Dm

Led by the lu - nar light. So trou - ble's all we'd find. Lost our  
So much to see to night. So why'd you close your eyes? Why can't



**♫ Chorus**

F5

Fsus2

F5

A5

A7

A5

\*Voc. Fig. 1

En-trapped in a vile world where the

### Riff E

(Save

me.

save

me

End Riff E

Gtr 3

Riff E1

**End Riff E1**

Glr 4

Rhy. Fig. 5

End Voc. Fig. 1

D5

C5

end game's all the same as ev - 'ry oth - er. We're on - ly here to die.  
Ah.)

Ah.)

8va.

8va

End Rhy. Fig. 5

Bkgd. Voc. w/ Voc. Fig 1  
Gtrs 3 & 4 w/ Riffs E & E1  
Gtr. 5: w/ Rhy. Fig 5

F5 F#sus2 F5 A5 A7 A5

I'm los - ing my on - ly dream. I can

D5 C5

use some guid - ing light, some place to go. If you hear me, let me know.

Gtr 3 *And.*

18-17-18 15-18-13-18-13-18 15-18 18-17-18 15-18-13-18-13-18 15-18 17-15-17-13-17 12-17-12-17-13-17 17-15-17 13-17-12-17-12-17 13-17

Gtr 4 *And.*

17-15-17 13-17-12-17-12-17 13-17 17-15-17-13-17 12-17-12-17-13-17 15-13-15 12-15 10-15-10 15-12-15 15-13-15 12-15 10-15-10 15-12-15

# Interlude

Gtrs 3 & 4 tacet

D5 N.C.

D5 N.C.

D5 N.C.

D5

Whispered:  
They all know.

Gtr 5

P.M. P.M. P.M. P.M.

N.C.

D5

N.C.

D5

N.C.

They all know

P.M. P.M. P.M.

Bb5

hear me, \_ let me know (Oh) If you hear me, \_ let me know

Gtr 3 *sc*

12 17 15 17 13 17 12 17 12 17 13 17 13/15 12 15 12 13 15 17 15

Gtr 4 *sc*

13 15 13 15 12 15 10 15 10 15 12 15 14/15 13 15 13 15 17 18 17

Gtr 5

3 3 3 3 3 3

## Interlude

Gtrs. 3 &amp; 4 tacet

D5

*sc*

13 (13)

*sc*

15 (15)

*f*  
P.S.

8





# Guitar Solo

## Quadruple-time feel

Gtr. 7: w/ Riff F (2 times)

D5

8va

B♭5

13 15 17 13 15 15 17 13 15 15 17 18 17 17 15 17 13 15 15 17 13 15 15 17 13 15 15 17 20 20 20

10 12 12 13 10 12 12 13 10 12 12 13 15 13 13 12 13 10 12 12 13 10 12 12 13 10 12 12 13 17 17 17

Gtrs. 3 & 4 tacet

D5 E5 F5 G5 F5 E5

13 15 17 13 10 12 12 13 10 12 12 13 15 13 13 12 13 10 12 12 13 10 12 12 13 10 12 12 13 17 17 17

13 15 17 13 10 12 12 13 10 12 12 13 15 13 13 12 13 10 12 12 13 10 12 12 13 10 12 12 13 17 17 17



Gtr 6 tacet

Dm/C

G/B

Staff 1: Gtr 6. Chord Dm/C (F, C, G) and Chord G/B (G, B, D).

Gtr 8

Staff 2: Gtr 8. Melodic line with fret numbers: 10, 9, 10, 11, 12, 10, 12, 13, 12, 10, 10, 12, 10, 11, 12, X, 12, 14, 14, 13, 15, 14, 13, 15, 13, 15, 13, 15, 15, 13. A 6va marking is present above the final notes.

Gtr 5

Staff 3: Gtr 5. Melodic line with fret numbers: 7, 3, 3, 3, 3, 3, 7, 3, 3, 3, 3, 7, 3, 3, 5, 2, 2, 2, 2, 2, 5, 2, 2, 2, 2, 5, 2, 2. A PM marking is present below the first note.

Gm Bb

A5

E5

E5

Staff 4: Gtr 6. Chord Gm Bb (Bb, G, D) and Chord A5 (A, E, A).

8va

Staff 5: Gtr 8. Melodic line with fret numbers: 15, 13, 15, 15, 13, 12, 16, 15, 13, 15, 14, 15, 16, 20, 17, 16, 15, 17, 16, 17, 16, 15, 13, 15, 14, 13, 14, 15, 13, 15, 15, 15, 13, 14, 13, 12, 15. An 8va marking is present above the first notes.

Staff 6: Gtr 5. Melodic line with fret numbers: 5, 1, 1, 1, 1, 1, 5, 1, 1, 1, 1, 5, 1, 0, 0, 0, 3, 2. A PM marking is present below the first note.

D5

Gtr 8 *8va*

Guitar 8 *8va* staff with tremolos and a measure marked (15).

Gtr 7

Guitar 7 staff with notes and tremolos. Fingering: 15 14 15 17 18 17 15 18 15 16 22 17 18 19 17. Includes a vibrato mark (V) and a 1/2 note.

Gtr 6

Guitar 6 staff with notes and tremolos. Fingering: 12 15 14 13 15 14 13 15 12 13 17 13 15 14 17. Includes a vibrato mark (V).

Gtr 5

Guitar 5 staff with notes and tremolos. Includes a P.M. (Palm Mute) mark and fingering: 6 5 7 6 5 7 6.

Gtr. 8 tacet

Gtr 7

Guitar 7 staff with notes and tremolos. Fingering: 14 12 11 13 14 10 12 13 15 13 12 11 15 13 11 14 13. Includes a *loco* section with fingering: 17 13 15 14 12 14 13 15 14 12 15 14 12 14.

Gtr 6

Guitar 6 staff with notes and tremolos. Fingering: 11 14 15 12 14 15 14 15 17 15 14 17 15 14. Includes a *loco* section with fingering: 13 10 10 10 12 10 13 12 10 13 11.

Gtr 5

Guitar 5 staff with notes and tremolos. Includes a P.M. (Palm Mute) mark and fingering: 6 5 6 5 7 7 6 6 5 6 5 7 7 6.

*Solo*

21 22 20 21 22 20 21 22 20 21 22 20 22 20 20

*Solo*

17 18 17 17 18 17 17 18 17 17 18 17 18 17 17

PM

6 5 6 5 7

Gtrs. 6 &amp; 7 tacet

G5

Gtrs. 3 & 4

12 12 12 15 15 15 14 14 14 15 15 15 17 17 15

Gtr 5

12 0 0 0 0 0 0 0 0 0 0 0 0 0 0



Dm/F

A5

D5

A5

Bb5

G5

A5

♩ = ♩

*Ma* *loco*

17 17 17 13 13 13 15 15 15 14 14 14 14 14 14 17 15 14 13 13 13 14 14 14 15 15 15 12 12 12 14 15 14 12

*loco*

13 13 13 15 15 15 14 14 14 15 15 15 14 14 14 15 14 15 15 15 12 12 12 14 14 14 14 12 15 14

P M

(5) 5 5 5 5 5 5 7 7 7 7 7 7 0 0 7 7 8 8 8 8 8 8 5 7 7 7 7 7

## Interlude

Gtr 3 4 &amp; 5 fret

Gtr 3 Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2

15 (15)

Gtr 4 12 (12)

## Riff G

Gtr 9 (clean)

End Riff G

*mf*  
let ring throughout

0 0 2 3 2 0 2 0 2 3 2 0 3 0 2 3 2 0 5 0 0 0 2 0 0 2 3 2 0 2 0 2 3 2 0 3 0 2 3 2 0 5 0 0 5 2

Gtr 5



Gtr 9: w/ Riff G (3 times)

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2



Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2



Help me find my way.

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2



Said help me find my way.

### Bridge

Asus2

F/A

Asus2



No pulse in side of me. Stone cold lips and

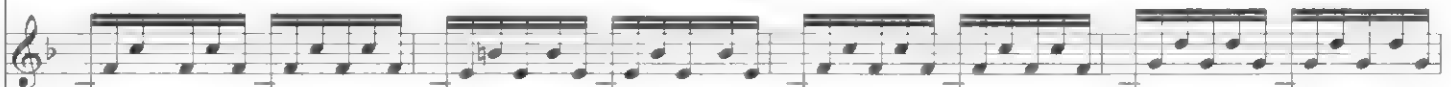
Gtr 9



F/A Asus2 F/A A7sus4



her - e - sy. All lies and to a de - gree, los - ing who I



A7 Dm A7/E



wan - na be. I'll find out right now







Gtrs. 3 & 4 w/ Riffs 1 & 11

D5

Bb5

G/B

C5

A/C#

I can see the pictures clear as yes - ter - day, pictures all my

*D.S. al Coda*  
(take 2nd ending)

D5

Bb5

G/B

C5

A/C#

I can hear the voices begging you to stay, but know you're not a

# ⊕ Coda

## Interlude

Gtr 2: w/ Rhy. Fig 1

Gtr 5: tacet

Gtrs 3 & 4: tacet

Dm

Bb/D

Dm

A

loco

Gtr 3

loco

Gtr 4

Gtr 7

5 7 7 17 5 7 6 10 11 10 10 11 10 9 10 10 3 6 5 10 11 10 10 10

Gtr. 4: w/ Riff A

Em

Bm

Gtr 7

D

Dm

A

Am

Gtr. 7 tacet

F5

D5

A5

A tempo

$\text{♩} = \text{♩}$

To - night \_

Outro

Gtr 5 tacet

\*\*Bb

C

Dm

we all

die

young.

To - night \_

\*Gtr 10 Riff J

End Riff J

*mp*

w/ fingers

let ring throughout

\*Piano & strings arr for gtr

\*\*Chord symbols reflect overall harmony.

Gtr. 10: w/ Riff J (3 times)

B $\flat$

C

Dm

we all die young. To - night

B $\flat$

C

Dm

we all die young. To - night

Gtr. 3 Rhy. Fig. 7

End Rhy. Fig. 7

Gtr. 4 Rhy. Fig. 7A

End Rhy. Fig. 7A

Gtrs. 3 & 4: w/ Rhy. Figs. 7 & 7A

B $\flat$

C

Dm

we all die young. To - night

B $\flat$

C

Dm

we all die young. To - night

Rhy. Fig. 8

End Rhy. Fig. 8

Gtrs. 3 & 4

Gtrs. 3 & 4: w/ Rhy. Fig. 8 (2 times)

B $\flat$  C Dm

we all die young. To - night.

B $\flat$  C Dm

we all die. To - night.

B $\flat$  C D5

we all die young.

$\text{♩} = \text{♩}$

Gtrs. 3 & 4

Gtr. 4 tacet  
Gtr. 5: w/ Riff B (1 1/2 times)

Gtr. 3

*mf*  
let ring -

Gtr. 3

let ring -

Gtr. 5

P.M. P.M.

# GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

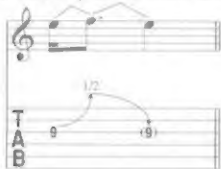
Strings: high E, B, G, D, A, E low

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



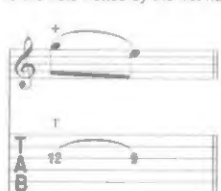
**PRE-BEND:** Bend the note as indicated, then strike it.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



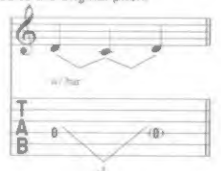
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.




**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



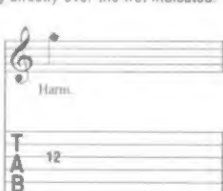
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



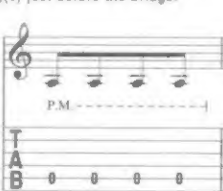
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



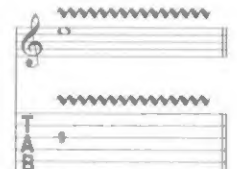
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



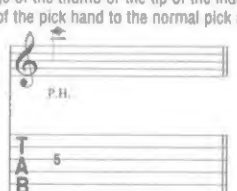
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





**NIGHTMARE**

**WELCOME TO THE FAMILY**

**DANGER LINE**

**BURIED ALIVE**

**NATURAL BORN KILLER**

**SO FAR AWAY**

**GOD HATES US**

**VICTIM**

**TONIGHT THE WORLD DIES**

**FICTION**

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